

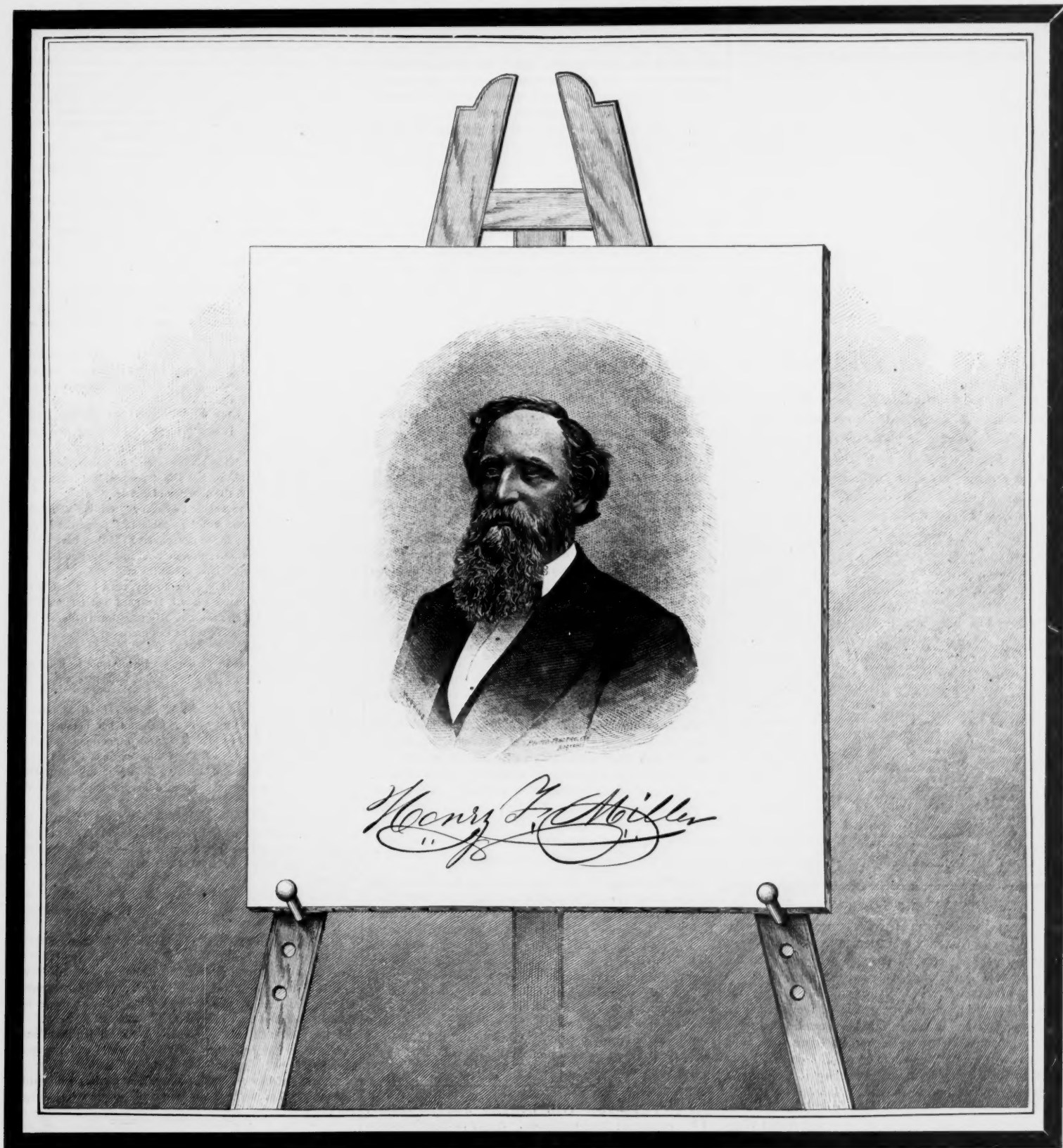
# MUSICAL COURIER

A WEEKLY JOURNAL  
DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. IX.—NO. 8.

NEW YORK, WEDNESDAY, AUGUST 20, 1884.

WHOLE NO. 236.



HENRY F. MILLER.

## THE MUSICAL COURIER.

— A WEEKLY PAPER —

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past four and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Ivan F. Morawski,	William Mason,
Sembich,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
Scarlatti,	Sara Jewett,	Hubert de Blanc,
Trebelli,	Rose Coghlan,	Dr. Louis Maas,
Marie Rose,	Chas. R. Thorne, Jr.,	Max Bruch,
Anna de Bellucca,	Kate Claxton,	L. G. Gottschalk,
Elekta Gerster,	Maudie Granger,	Antoine de Kontski,
Nordica,	Fanny Davenport,	S. B. Mills,
Josephine Yorke,	Janauscheck,	E. M. Bowman,
Emilie Ambre,	Genevieve Ward,	Otto Bendix,
Emma Thursby,	May Fielding,	W. H. Sherwood,
Teresa Carreno,	Ellen Montejo,	Stagno,
Kelllogg,	Lilian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallack,
Annie Louise Cuy,	Dr. Damrosch,	McKee Rankin,
Emily Winant,	Campanini,	Boucault,
Luza Little,	Guadagnini,	Osmund Tearle,
Mario Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Bohrer,	Dengremont,	Rossi,
Mme. Fernandez,	Galassi,	Stuart Rolson,
Lotta,	Hans Balatka,	James Lewis,
Minnie Palmer,	Arbuckle,	Edwin Booth,
Donald,	Liberati,	Max Treumann,
Marie Louise Dotti,	Ferranti,	C. A. Cappa,
Geistinger,	Anton Rubinstein,	Montegrifo,
Fursch-Madi,	Del Puente,	Mrs. Helen Ames,
Catherine Lewis,	Josely,	Marie Litta,
Zolie de Lussan,	Mme. Julia Rive-King,	Emil Scaria,
Blanche Roosevelt,	Hope Glenn,	Winkelmann,
Sarah Bernhardt,	Louis Blumenberg,	Domizetti,
Titus d'Ernesti,	Frank Vander Stucken,	William W. Gilchrist,
Mr. & Mrs. Geo. Henschel,	Frederic Grant Gleason,	Ferranti,
Charles M. Schmitz,	Ferdinand von Hiller,	Johannes Brahms,
Friedrich von Flotow,	Robert Volkmann,	Meyerbeer,
Franz Lachner,	Julius Rietz,	Moritz Moszkowski,
Heinrich Marschner,		

## ORCHESTRAS AND CONCERTS.

IN a recent issue of THE MUSICAL COURIER we spoke of the lack of education in matters of art, which, as yet, characterizes the American people as compared with the older nations of Europe. Leaving out the question of *pro* or *anti*-Wagnerianism, which is but now beginning to be ventilated here, while on the other side of the Atlantic it was shelved long ago, it cannot but be conceded that for a thorough appreciation of the higher art forms, one must possess a knowledge of the lower ones. No one will dispute that for an intelligent understanding of Beethoven's symphonies, for instance, it is necessary for one to have become familiarized with those of Haydn and Mozart, and, in like manner, we maintain that in order to understand Wagner one must be able first to appreciate Beethoven. But, how can this result be attained in this country where people

are treated to Wagner before they, perhaps, ever have heard a Haydn symphony? In Europe, and more especially in Germany, the knowledge of and love for the older master-works, which form the stepping stones and guides to the modern art works, are disseminated among the multitude by two of the most important, nay indispensable factors, viz: the orchestra and the Sunday concerts. Every city of any pretensions at all has its complete city orchestra (not brass band) of from thirty to sixty or more performers and its competent *kapellmeister*. Which of the cities of this vast country, if we except New York, Boston, Philadelphia, Baltimore, Chicago, San Francisco, Milwaukee, Cincinnati, St. Louis, and a very few others, has any orchestra at all, and how will the millions of inhabitants of those cities without orchestra ever become familiar with Haydn, Mozart, Gluck and Beethoven if they have nobody to play these masters' works for them? It is unjust to expect a person to solve problems in or have a love for higher mathematics who has never yet had a lesson in arithmetic.

The Sunday concerts also form an important factor in the people's musical education. As the Lord's day is the only one in which the great mass of the populace can afford the time to listen to music, this day is made in Germany and France the day for popular concerts. There whole families are able, for a very small sum, to listen to an excellent open-air concert, the programme of which contains everything from the latest Strauss waltz to a potpourri from "Tannhauser." New York undoubtedly made a step in the right direction with the installation of the Sunday free concerts in Central Park. Let us hope that this is not a mere political movement, which will stop after the election, but that it will inaugurate a whole series of imitations. Let us have more orchestras, and let us have more concerts for the people!

THE picture on the outside page of THE MUSICAL COURIER this week is that of the late Henry F. Miller, the celebrated piano manufacturer, of Boston, who died August 14, 1884. Mr. Miller was a liberal patron of the art of music and did a great deal to elevate it not only in Boston and New England, but also throughout the land. A sketch of his life appears in our trade department of this issue.

THE caustic editor of the London *Musical World*, Mr. Otto Beard (Dr. Blidge) tersely characterizes the star system in the following editorial:

"It is rumored that Mr. Gye's arrangements for the expected operatic campaign in America, under his direction have fallen through in consequence of his not being able to come to an absolute understanding with Mme. Christine Nilsson.

"It is rumored that Mme. Adelina Patti will no longer be one of the Covent Garden Company.

"It is rumored that Covent Garden will not again be opened for Italian opera.

"And—it is rumored that for the improvement and enlargement of Mud Salad Market, the noble landholder intends razing Covent Garden Theatre to the ground before he turns his attention to Goudge street.

"These rumors must be welcomed 'with all reserve.' I don't believe one word in any of them. True, Adelina and Christine are greatly underpaid and undervalued by directors, who are probably hatching a conspiracy against them. On the other hand, something is necessary to support orchestra, chorus, 'supers,' machinists, clerks, box-book keepers, 'scenic artists,' &c. Managers, doubtless, will remain content with a crust. Shade of Frederick Gye!"

We have rumors, too. Dr. Damrosch is said to be searching Europe for a contingent force of German opera singers for the Metropolitan Opera House. It is said that a Mexican operatic company, of wondrous natural powers, will also invade the same place of amusement. And Mapleson and Maretzek are believed to be on the still hunt somewhere. Keep 'em all going. It is a light summer amusement to keep one eye on operatic rumors.

—"Lee-li-nau" is the name of a new American opera, the text of which is by Earl Marble and the music by Richard Stahl, and which was called before its completion "Puritan Days." A less severe name was deemed necessary, and so the name of the Indian princess who figures in the story was seized upon. Its action is dignified and dramatic, though there is a great deal of fun in the story. The plot is somewhat unsubstantial, the story really being one of sentiment tinged with the romantic features of Puritan and Indian characteristics, as discovered by looking back two hundred and fifty years, and scanning life in the Plymouth colony. "Lee-li-nau" will be brought out at the Baltimore Academy of Music, November 10, by the Wilbur Opera Company.

**WANTED**—FOR THE UNITED STATES ARMY, competent Band Musicians. Apply to Superintendent General Recruiting Service, Army Building, New York City, or in person or by letter to the nearest recruiting officer.



## THE RACONTEUR.

A "WELL-KNOWN musical critic" of Newark, N. J., sent the following communication to the *Advertiser* of that city one day last week:

I have been a frequent attendant at the series of comic operas now being sung nightly at the Park Theatre. The casts have been uniformly good, and the charming little prima donna, Bessie Grey, has indeed made a palpable hit. The costumes and general ensemble have been beautiful to look upon and the audiences large and enthusiastic. The low prices of admission have struck a popular chord, that has freely responded. I regret to say, however, that many of the representations have been marred, and at times almost ruined, by the faulty conducting and the painful struggles of the pianist to strike the right notes. The "tempos" have been hurried through in the wildest and most careless manner. I call the attention of the management to this defect and earnestly trust it will be promptly rectified. R. T. S.

This is a comprehensive criticism from an ingenuous pen. To the casual observer it is a simple matter. Yet there is a centre to it around which clusters the whole scope of the article.

The centre is Bessie Grey, the charming little prima donna. The gracious critic may travel all around the broad domain of his art, may "go for" the conductor and touch up the chorus girls, yet it is plain that he wrote all that spontaneous article of his for the sole and exclusive benefit of Bessie Grey. He had no difficulty in striking the "right note" there.

She made a "palpable hit," and the man with the initials wanted her to know it. He asks nothing for his services, yet by a clever stroke of the pen—and more or less imagination—he sets Bessie out as the burden of his strain.

To be sure, she is cuddled up in the very centre of the effusion, yet the words and lines and sentiment curl around her with the iridescent efflorescence of a contributing heart—free ad., with an allowance for extras.

Bessie made a "palpable hit." Where? In the susceptible nature of the critic. It was "palpable," I dare say, because it set his heart palpitating. And then the "musical critic" rushed into print—carefully affixing his initials—to tell palpitating-manufacturing Bessie all about it. His "tempos," at least, were taken rapidly enough in the direction of Bessie.

I am led by all this to wonder how many "well-known musical critics" have their Bessie with "palpable hit" properties? And do they give it all away in the newspapers? If they have a sheet of their own, they can, of course, do it all with grace and dignity. Bessie is always willing. How about the critic?

A musical critic, this brings me to say, must be a man out of the ordinary mold of nature's clay. He must not let Bessie the girl get away with his musical soul. He must fortify himself with the canons of high art, and then he can fire away at Bessie in the spirit of true criticism.

She may be dainty and a darling, yet he must not be influenced by such considerations. He must beware of his "tempos" and his "notes."

I really wonder how "R. T. S." regards Bessie! Does he like her because she is little? Does he adore her because she is a prima donna, or because she is a little prima donna, a sort of compressed air affair whereof a very little expands a great ways? If she be actually little and charming and a prima donna to boot, then the well-known critic is justified in praising her in somebody else's paper.

However it is, a word of caution is not amiss to critics who thus give themselves away by correspondence. The time may come when they will see with different eyes—or be seen as they are seen—and then they will wish that they had not been so "previous."

A New York critic would never think of handing himself over to a prima donna in this manner. It takes a provincial to do that.

After all, "R. T. S." may be a bald-headed bachelor, who desires to give Bessie a lift. If so, he is doing a kindly deed. He believes in faith and works, too, a kind of faith which leads one to believe that he can lift himself over a fence by the straps of his boots, an order of work which conducts many a younger man through "devious ways that tangle him the more."

It is a good thing that there are charming little prima donnas and a better thing that there are "well-known" critics to appreciate them.

"A thing of beauty is a joy forever," and a prima donna with a critic to help her over the bars—and notes—ought to get along in the world.

—The Baltimore Oratorio Society is anxious to raise a \$5,000 guarantee fund. We hope the society will get it.



## Opera-Plot Sonnets.

XXI.

"CRISPINO E LA COMARE."

A fairy makes a poor old cobbler rich  
When he is being driven to despair;  
She grants him healing powers supreme and rare,  
And makes him an M.D.; for she's a witch.  
*Crispino* cures the jimjams and the itch,  
Singing serenely a delicious air,  
And all the druggists there and everywhere  
Are forced to throw their powders in the ditch.  
But he gets proud, as likewise does his wife,  
And they together lead a wrangling life,  
So the sweet fairy gets up on her ear,  
She takes away *Crispino's* power unique,  
And then the curtain flops down with a shriek,  
While Max Maretzek rushes out for beer.

XXII.

"AIDA."

The heroine on *Rhadames* is sweet,  
And he's a Major-general most grand,  
Who struts about surrounded by a band  
Of German tooters caught in Centre street.  
The King of Egypt's daughter has large feet,  
But she adores the boy and craves his hand;  
But he with sweet *Aida's* pa has planned,  
And proves a traitor, coward, and a beat.  
The guilty pair are brought by the police  
Before a judge, who looks like *Dumas fils*,  
A rooster who is Egypt's greatest fiend;  
No pity lurks in his judicial heart,  
He simply orders up the hangman's cart,  
And has their beauteous tonsils guillotined.

CUPID JONES.

## The Material of Music and Musical Forms.\*

BY FREDERIC GRANT GLEASON.

(Continued.)

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WE turn now to the employment of the Material of Music in the production of art forms. As one of the earliest and simplest we will first consider the choral. It is composed principally of notes of the same length, accompanied by harmonies of equally simple structure, and thus well suited to its devotional character.

For our purpose we will choose the choral known in this country and England as "Old Hundred," not because it is best adapted to our needs, which is certainly far from being the case, but because it is better known in America than any other.

In this we find the very simplest of vocal forms, each line has a melody of its own, wholly distinct from any other, except in general character. It has also a modulation suitable to the presentation of each phrase, one after the preceding, and affording a close in the principal key, thus producing a symmetrical whole.

The first strophe or line begins in the key of the tonic and closes upon the third of the same harmony, the second begins upon the third of this harmony and makes its close upon the harmony of the dominant (or 5th degree); the third strophe oscillates between the tonic and dominant, and closes upon the former, while the last strophe makes its entrance upon the dominant and gravitates back to a close upon the tonic. A more simple form could scarcely be found, for there is but little of contrast—just enough to avoid monotony, and there is not even a semblance of that three-part division which is the germ of artistic form.

Its only claim to form consists in equality of length in strophes and the utilization of the dominant, to prevent the monotony which would arise from their continuous entry and close upon the tonic chord.

A simple case of a near approach to an art form may be found in the ancient German choral "Christus unser Heiland," which consists of two lines forming the first division, a simple line for the second, and a repetition of the first part for the third. Here we have the germ of the triple division, which may be traced from this point to its highest development in the allegro of a symphony. Another choral, "An des Mittler's Kreuz zu denken," presents a slightly more elaborate form, consisting of two lines for the first part, a single line for the second—with a strongly-marked modulation into the dominant—after which not only is the first part repeated exactly as before, but the second line of this part is again repeated, forming a dim foreshadowing of the coda.

Unfortunately I have not been able to ascertain the age of this choral, and in a modern harmonization it is difficult to form any judgment upon this point, but from certain features of the melody, I am inclined to believe that it was either constructed at an early date or by a mind slightly acquainted with musical laws—which comes to very nearly the same thing.

In these, then, are to be found some of the first elements of a form, which demands both variety and similarity, with designed contrasts and the repetition of the principal idea.

The choral is essentially the outgrowth of the Protestant move-

ment in Germany, and Martin Luther certainly deserves the title of Father of Protestant Church Music, for he labored to provide the people, who, under the Catholic Church could not be permitted to take part in the musical exercises, with suitable material for their religious services and encouraged them to sing—and to this the reform movement was largely indebted for its immediate success among them. He wrote some of the chorals himself, and adapted others from whatever available materials he could find, in which work he was ably seconded by others. Some of the chorals of that age may be traced back to very curious origins. For example, a secular song which runs "There was a man had lost his wife" was transformed into "There was a man had lost God's grace!"

And another, which I consider the most exquisitely beautiful of chorals, of whatever nation, was adapted from a love song, originally composed by Heinrich Leonardo Hassler, and has been employed in several different arrangements by Bach in his Passion music according to St. Matthew. Of these the last setting is marvelous.

This choral is generally known to English-speaking peoples as "O Sacred Head, once wounded," but in Germany it bears several names, "Herzlich thut mich verlangen" and "Befehl' du deine Wege," and over against it stands Luther's own choral "A mighty fortress is our God," the perfect embodiment of strength and majesty. The possession of these two representative devotional songs, types of beauty and strength, is alone sufficient to prove Germany's right to a high position in musical art, irrespective of any other considerations. The effect of a simple choral melody, sung in some vast Protestant cathedral by a thousand voices, all joining in giving the air and supported by the organ, is impressive and devotional beyond description.

One curious circumstance I may mention here. It was once customary for the organist, besides supporting the voice during the singing, to play a short interlude after each line of the verse, and the custom was so general that M. G. Fischer, among others, published a book of chorals provided with such interludes, of his own composition, for the use of such organists as did not care to, or could not, improvise their interludes. And the inability to do this is by no means proof of such a low grade of musicianship as it would be in this country, for these interludes were generally of the most elaborate description, consisting of short bits of the choral melody interwoven with contrapuntal designs, and treated in imitation or in strict canon form. This custom has become, to a great extent, obsolete, and the choral is now usually sung through, as are our psalm tunes; or with only a prolongation of the last note of each line; though in Leipzig, as late as 1869, I found the ancient mode adhered to in all the prominent churches. It was customary, at a very early date, for the organist to employ in a prelude the choral, with whatever contrapuntal additions his inclinations or ability might permit. From this, and also from the fact that the choral melody only was sung, and therefore could be treated more freely and embellished more highly than if all four parts were given by the voices. Composers exercised their ingenuity in contrapuntal work, of which the choral formed the theme, thus combining the simplicity of the one with the artistic design and symmetry of the other.

(To be continued.)

## Verdi as a Plagiarist.

VERDI is a great plagiarist, a fact little known; but anyone can be satisfied as to the truth of this statement by looking at the printed scores of the following operas:

1. The idea of the famous "Donna é Mobile," which the tenor sings in "Rigoletto," is stolen from a forgotten opera by Donizetti, "Gianni di Parigi" (Milan, 1839), words, "Felice अपना."

2. The equally celebrated tenor aria in "Jerusalem" (I Lombardi arranged for Paris), "O la mia letizia," is stolen from a motif in Rossini's "Italiana in Algieri" (terzetto).

3. The world-renowned motif in "Trovatore," "Ah che la morte," sung by Manrico in the tower, is a clever adaptation with a changed tempo of the opening of the great quartet in "Don Pasquale."

4. The famous *brindisi* in "La Traviata" is taken from an old opera by Donizetti, called "I Pazzi per Progetto" (1830).

5. Bellini is plagiarized openly in "Oberto" Verdi's first opera; and "Linda di Chamounix" is pilfered for "Simone Boccanegra."

—The opening entertainment of the season at Koster & Bial's Concert Hall took place last Saturday evening in presence of an extremely numerous and enthusiastic audience. The place has been refrescoed and, in certain respects, redecorated during the summer recess, and the appearance of the stage is greatly improved. A huge fan of peacock feathers forms the curtain, and when the plumes are parted, a bright but delicately painted garden scene is disclosed. The programme was somewhat more varied than of old. It was divided into three parts, which included an abundance of instrumental music—mainly dance pieces—some ballads sung by Miss Laura Lee, some songs and sketches by the Martens family, aerial performances on a pathway of wire by Signor Wainratta, and a one-act operetta called "Love in ye Days of Charles ye Second." The feats of Signor Wainratta delighted the spectators. "Love" is a slim tale of babies badly mixed, with all the terrible results. It was carefully sung and acted by Mr. Clifton, Signor Imano, Mr. Walt Hampshire and Misses Lee and Hummel.

## HOME NEWS.

—The Kiralfy Brothers' British Burlesque Company sailed from Liverpool for this city on Saturday. They appear here for the first time on September 8.

—The musical event of the coming season in Boston will be the production of the operetta of which the text is by W. D. Howells and the music by Georg Henschel, at the Bijou Theatre, in October.

—The Theatre Comique will open for the season on Monday evening, September 1, with a new local farce by Edward Harrigan called "Investigation," which is enlivened by five new musical compositions by Dave Ibrahim.

—Little Corinne and her company of Merrie Makers appeared at Oakland Garden, Boston, last week, in Audran's "Mascot," with Corinne as *Bettina*. The star of the cast made quite as great a success as ever in her role.

—Besides M. Lary, the tenor, and the inimitable buffoons MM. Mezières and Duplan, Mr. Grau's French Company this year will contain Mlle. Lefort, and M. Gaillard, a baritone, who has sung at the Comedy Theatre in London.

—"Fantine," the bright comic opera which has had such a success at the Boston Museum, was again enjoyed by a large audience last week. Its performance was concluded on Saturday, the last week of the summer season, beginning the 18th inst., being given to the presentation of "Billie Taylor."

—"Patience" was received last Thursday night with enthusiasm at Newark, N. J., and the greater part of its popular airs were encored over and over again. Miss Bessie Grey scored a new success as *Patience*. The opera was repeated on Friday night and on Saturday with "Billie Taylor" for the matinee.

—"Billie Taylor" was produced on Monday, Tuesday and Wednesday of last week, with new stage outfit throughout at the Park Theatre, Newark, N. J., with Bessie Grey as *Phoebe*, Babe Vining as *Susan*, Tillie McHenry as *Eliza*, Willet Seaman as *Flapper*, H. Haskell as *Crab*, and Max Figman as *Ben Barnacle*. "Patience" followed.

—The music we publish to-day is one of Gounod's most characteristic songs, full of devotional spirit and dramatic expression. The words, by Louis Veilliot, are so charming that it is exceedingly difficult to preserve their beauty in a translation. As an encouragement to our fair readers we offer three prizes of \$10, \$5 and \$2 respectively for the three best translations of the lines of Veilliot sent to this office by Saturday, August 23.

—San Francisco is to have an abundance of opera. The Cambiaggio-Sirni-Lampani Italian Opera Company has just ended a series of excellent performances. It is to be succeeded by Pappenheim's troupe, and followed next winter by Patti and Mapleson's full company. In addition to this, one of the cheap concert gardens there gives Italian and English opera regularly through the year, and gives it remarkably well, considering the low admission of a quarter of a dollar.

—The new Italian Opera Company, which has recently made a very great success in San Francisco, are now negotiating with the directors of the Metropolitan Opera House with a view to bringing the organization to this city and giving a season of opera here. The company came to San Francisco from Mexico through Lower California. Mr. Hayman, who manages the Baldwin Theatre, and who is now in New York, says that before the first evening was over the people were standing on their seats, waving their handkerchiefs and cheering at the top of their voices. All the principals of the company are well spoken of, but the tenor is regarded with especial joy by the San Franciscans. His name is Giannini, and he is described as a very young man with a remarkably robust and flexible voice. The organization is referred to as being somewhat deficient in the matter of costumes, but the performances given have thrown California into a condition of ecstasy closely bordering on delirium. If arrangements are perfected for bringing this company to New York the chorus will be very much enlarged and the weak points will be filled in with good material. The Baldwin Theatre is represented by Mr. Hayman as having been crowded to the doors ever since the second night of the season. The company closed its season there last Saturday night.

—The "Orpheus and Eurydice" Company, which has been fighting against difficulties with adverse results during the past two months on the Pacific coast, is to go through the process of reconstruction immediately. The remains of the company are working their way Eastward as well as they can without the leading people. Several singers who were some time ago engaged to perform the principal characters in the opera next season will be sent forward at once to meet the shattered organization, which is now said to be somewhere in the vicinity of Salt Lake City. The route of the company is completed for next season in territory where "Orpheus" has already met with distinguished success, and the proprietors, Messrs. Miles & Barton, are not at all disposed to abandon the enterprise. They insist that if there had been no desertions, all the people would have been paid just as soon as the route led the company into reasonably prosperous territory. Several of the minor members of the "Orpheus" cast have written to their friends in this city expressing themselves with a good deal of bitterness regarding the principals, who, by deserting in time of distress, lessened the chances of getting home on the part of that portion of the company who had not the means to come East on their own account, but had to rely upon being saved by a crippled organization.

## PERSONALS.

**TAMBERLIK'S *Manrico*.**—A correspondent of the London *Standard* states that at Grenada last year he heard Signor Tamberlik sing in the character of *Manrico* in "Il Trovatore," and give the celebrated "Ut de Poitrine" with almost the same amount of spirit and vigor as he did at Covent Garden thirty years ago. And this in spite of his sixty-four years.

**DONIZETTI AND ALLEGRA.**—Signor Francesco Allegra, founder of the "Donizetti Club," Catania, Sicily, has composed an "Omaggio a Donizetti," containing souvenirs from "Lucia," "Lucrezia Borgia" and "Favorita." This gentleman is an enthusiastic admirer of the great genius, and is himself one of the most promising of the young Italian composers.

**KARL FORMES ALIVE.**—A false report is going the rounds of the press that the great basso, Karl Formes, is dead. We are glad to say that the genial successor of Lablache and Staudigl is alive and well. He is at present in San Francisco, where he gives lessons, and we sincerely hope has many years of usefulness before him. His brother, William Formes, died a few months ago; hence the error. The greatest of *Bertrams* has a constitution which will enable him to live as long as Cornaro.

**MISS JUCH AT WORCESTER.**—Miss Emma Juch, our favorite New York soprano, who is at present attending the Bayreuth "Parsifal" performances, has been engaged as one of the prime donne of the coming Worcester Festival, to be held September 22 to 29. Miss Juch is to take the soprano part in Sir Henry Smart's cantata, "The Bride of Dunkarron," and no better or more musical interpreter might easily be found in this country. Miss Juch will return from Germany early in September.

**THOMAS'S "ESMERALDA."**—Goring Thomas's "Esmeralda" is being translated into French and will be performed at Antwerp during the forthcoming season. It has already been heard in Germany and will shortly be produced in Italy. Since Balfe's day, no opera by an English composer has gained equal success on the Continent.

**MR. LAURENCE RECOVERING.**—Alberto Laurence, the well-known vocalist and teacher, is, we are happy to hear, progressing favorably. It will be remembered that he was knocked down a short time since by an ice-cream wagon at Third avenue and Eighteenth street, when he sustained severe internal injuries. His collar-bone was also fractured.

**MASSÉ NOT A WRITER.**—A report inconsiderately started by *Il Trovatore* is now making the round of Italy, and all the papers in that peninsula vie with each other in declaring that Victor Massé wielded the sceptre of critic in political papers, and in his critical capacity was not always an impartial judge, free from passion, especially as far as Italian music was concerned. Now we think it will not be superfluous for us to declare in our turn that poor Massé never wrote a line of criticism in any paper, political or not, and that, consequently, he never had to pronounce an opinion either on Italian music or any other. Let this suffice once for all!—*Le Ménestrel*.

**NOTICED BY ROYALTY.**—Her Imperial Highness the Crown Princess of Germany has notified to Mr. A. C. Mackenzie her willing acceptance of the dedication of his oratorio "The Rose of Sharon," written for, and to be performed at, the approaching Norwich Musical Festival. This appreciative recognition of the composer's talent is made still more graceful by her Highness's expression of a hope that she may some day hear the work either in England or on the Continent.

**SIGNOR BEVIGNANI A CAVALIER.**—The King of Italy has conferred the dignity and well-merited honor of a Cavalier della Corona d'Italia upon Signor Enrico Bevignani, the able and esteemed conductor at the Royal Italian Opera. Signor Bevignani has gone to Spa (Belgium) to recuperate himself after his arduous duties at the Royal Italian Opera, but returns to London previous to going to St. Petersburg, where he will pass the ensuing winter season as conductor of the Imperial Opera.

**RUBINSTEIN AND "NERO."**—Anton Rubinstein has paid a short visit to Brussels, in order to make arrangements with Coulon, manager of the Theatre Royal, Antwerp, for the production there of Rubinstein's opera, "Nero," this winter.

**DR. DAMROSCH'S EUROPEAN MISSION.**—Of Dr. Damrosch's purpose in going to Europe, William C. Whitney, one of the Amusement Committee of the Board of Directors of the Metropolitan Opera House Company, says: "Dr. Damrosch has merely gone to look about him and see whether he can gather a good company of German artists. We think that in any case and for any attraction, next season will not be a prosperous one, and there is less risk attending a short season of German than the usual one of Italian opera. I think if good performances are given, that it will prove both an artistic and a pecuniary success. Whether it will be as fashionable as Italian opera is open to question. One thing I can assure you of, if we do make any arrangements for German opera, they will be for the very best singers that can be procured. In London, when a first-class company was brought over, it scored a pronounced success. This year they tried a second-rate company, and made a failure, as might have been expected." It is to be hoped that Dr. Damrosch will not find that the best artists have already made their engagements for the next season, and that German opera may be given at the Metropolitan in a praiseworthy manner.

**MISS ABBOTT AND HER COMPANY.**—Miss Emma Ab-

bott will begin her season September 8 at Louisville, Ky. She promises to produce "Lakmé" and "Semiramide" next winter, in addition to the works in which she has hitherto figured. The following-named artists will comprise Miss Abbott's company: Laura Bellini, Marie Hindle, Lizzie Annandale, Clara Bonheur, William Castle, Tagliapietra, Brignoli, Campobello, William Broderick, and Walter Allen.

**MISS KELLOGG'S RETURN.**—Clara Louise Kellogg has come back from London. She says that everything American is now the rage in that city. American painters, singers, actors, readers, thought-readers are well received there, and Lulu Hurst would undoubtedly be welcomed with open arms. Miss Kellogg has declined two offers to appear in English opera, and has made a "few engagements" for concerts. She thinks German opera in London was "unfairly abused," and declares the "Meister-singer" a great work. Miss Kellogg, we are delighted to welcome you back. We feel natural again.

**PATTI HAS DONE IT.**—The advocate for Mme. Patti presented a petition on Thursday last for a divorce from her husband, the Marquis de Caux. The balance of opinion expressed by the bar is that the court will refuse to grant the great prima donna a divorce, on the ground that the law reserves the right of divorce to such applicants as have received injury in the marriage relation.

**AN AMERICAN VIOLINIST TAKES THE PRIZE.**—A young American violinist has won honors in Europe. Michael Banner, who went to Paris from the Cincinnati College of Music, took the first prize this year in his class in the Paris Conservatory.

**MISS THURSBY IN NORWAY.**—Miss Emma Thursby has just gone to Norway. She is to join Mrs. Ole Bull at Lyso, near Bergen, and, after enjoying her hospitality for a while, will give a series of concerts, no doubt under Mr. Maurice Strakosch's management, as that gentleman will soon start to overtake his prima donna.

**THÉO AND HER EXPENSIVE COSTUMES.**—Mme. Théo and her manager, Maurice Grau, sailed for this city by the Oregon on Saturday. She opens her season at Wallack's on September 8 in "Mme. Boniface." Mme. Théo "created" the leading role of the opera in Paris, and brings with her a set of costumes which are represented to have cost 100,000 francs. She will also appear here in "François les Bas Bleus," another new and successful comic opera. Mme. Théo's late Parisian manager offered to pay forfeit money if she would cancel her American contract. This the lady refused to do. Thirty members of her company, among others Mlles. Cécile Lefort, Eugénie Nordale, Gabrielle Barrot, Houmart and M. Gaillard, who was lately engaged at the Bouffes Parisiennes, and to secure whose services forfeit-money had to be paid, sailed by the St. Laurent to-day. Mlle. Marie Aimée, who has passed the summer endeavoring to perfect her acquaintance with the English language, was among the passengers by the same steamer.

**STEPHEN C. FOSTER'S LAST SONG.**—"In your interesting article in last Sunday's *Times* you attributed to my late brother, Stephen C. Foster, the authorship of 'Listen to the Mocking Bird' and 'Lily Dale.' This is a mistake. He did not write these two songs. Permit me also to notice another error. You credit another eminent song-writer with the authorship of 'Beautiful Dreamer.' This song was written, words and music, by my brother. It was the last song he ever wrote. It was in the hands of his publishers a few days previous to his death, but did not appear until after he was no more. He did not sell the copyright of 'Old Folks at Home' to E. P. Christy, but for \$500 agreed to be paid him by Christy he permitted Christy's name to appear on one edition of that song as author. I tried to dissuade him from doing this, but it was his humor, and he did it. I, however, succeeded in getting him to take from Christy, as a precedent condition, a written acknowledgment that he (Christy) was not the author nor had any interest in the proprietorship of the song. The royalties on 'Old Folks at Home' continue to be paid regularly by the publishers to my late brother's widow and daughter. These corrections are small matters, and I know the *Times* desires to be always severely correct, hence I write you. I am, with much respect, yours truly, MORRISON FOSTER, in the Philadelphia *Times*.

**OSCAR GAREISEN.**—Oscar Gareissen, the leader of the Salamander and Mendelssohn singing societies, of Galveston, died very suddenly last week. He was buried with music and song. He was highly esteemed in Galveston, not only in musical circles, but in the community at large; for besides being a very able leader, he was chief editor of a German paper, member of the Public School Board, and Postmaster.

**ABBEY AND GRAU IN "THE MASCOTTE."**—A story is current in London, that Managers Abbey and Grau missed the boat from Boulogne to Folkestone, carrying the Théo troupe. They found that all the money they had with them was £4, and risked and lost the entire sum in gambling at Mascotte. They were compelled to telegraph to London for funds before they could leave Boulogne.

**EXTREMELY PERSONAL.**—We are obliged to the Denver *InterOcean* of the 9th inst. for the following paragraph: "Otto Floersheim, critic for many years' standing of the *Belletristisches Journal* and other New York journals, and now one of the editors of THE MUSICAL COURIER, a man who, we do not hesitate to assert, has contributed as much excellent matter to musical literature of America as any other; a man who can write in English and German equally well, whose judgment in matters musical

is as reliable and accurate as the next man's, who not only can speak and write of music, but score and play it as well, has been," &c.

**AN OUTRAGEOUS LIBEL ON LISZT.**—A cablegram was received last week to the effect that Franz Liszt had suddenly lost his eyesight. The report, we are glad to say, has since been contradicted, and the venerable musician is said to be as well and hearty as ever. What made the original canard, however, a perfect outrage, was the announcement that "blindness had been produced by excessive use of tobacco and brandy; that Liszt was so senile that he fell asleep during theatre performances, and that his *liaison* with the Countess Wichtenstein (*sic*) had been broken off." Such statements are peculiarly abominable in the eyes of Americans, for Franz Liszt has *gratuitously* instructed scores of young American pianists and musical students. Why could not the same false report have said that the great master, who is now nearly *seventy-three* years of age, had lost his eyesight through the excessive use of his visual organs in writing and deciphering scores and in the noble calling of an artist, productive and reproductive? Why mention an antiquated love affair with the Countess of Wittgenstein, which is an absolutely private matter, and one which has been long forgotten anyhow? Why say that Liszt suffered from excessive use of tobacco and brandy, while it is well known that he is a man of temperate habits? Why, in fine, this slander upon one of the greatest of living artists?

**CHARLES FRADEL, MUSICIAN AND MOST.**—Mr. Charles Gedney gave a concert at Mamaroneck in which he was assisted by Mr. Charles Fradel. The *pièce de résistance* was Schumann's Concerto, played by Mr. Gedney, with second piano by Mr. Fradel. Mr. Fradel also aroused much enthusiasm by his performance of several of his own compositions, and the large audience seemed delighted, rewarding the popular composer with many floral gifts.—*Musical Items*.

Charles Fradel is one of the most talented, as well as the most prolific, of resident composers, the number of his published works amounting to over four hundred. As a colleague, he is without envy or jealousy, ever ready to acknowledge the merits of his fellow-composers. As a friend, he is true as steel. As a man, he is frank, amiable and hospitable, and at his cozy country residence near Tremont, where he lives with his charming wife (a sister of the great singer Mme. Sonntag), he has always a cover laid for any one of his numerous friends who may drop in to an excellently served dinner.

**THE LEGION OF HONOR HONORED.**—Camille Saint-Saëns has been made an officer of the Legion of Honor.

**MR. THOMAS RE-ELECTED.**—At last week's business meeting of the New York Liederkrantz, Theodore Thomas was re-elected conductor and Edward Heimendahl as assistant conductor.

**MR. BOSCOVITZ IN CHICAGO.**—Frederic Boscovitz, the eminent pianist, has returned to Chicago, where he intends to teach.

**HERR VON WESETZKI ARRIVES.**—A new pianist, Herr von Wesetzki, has arrived here from Vienna.

**SIR ARTHUR SULLIVAN.**—Sir Arthur Sullivan has been elected conductor of the London Philharmonic Society. A new orchestral symphony, composed and conducted by Anton Dvorák, will be the chief novelty of the Philharmonic season.

## "The Little Duke."

EVERY seat was taken for night after night for "The Little Duke" at the Casino last week, and row upon row of standing room was appropriated by those eager to see Lecocq's opera.

The performance is pleasing in many respects and disappointing in many. The first act is delightfully given. Mme. Januschowsky's voice therein is clear, resonant, full and penetrating, her vocalization delightful and her acting highly pleasing. The chorus is capital, the music attractive, and the general effect affords pleasure, with a grateful anticipation of what is to follow.

The second act opens propitiously with Miss Reynolds's presentation of *Mme. de Lausac*. This is a fine piece of character acting, and the singer deservedly receives an encore. *Frimousse's* lecture is well done, although it might be easily brightened. Still there is no need of fault-finding there. Mr. Ryley is not to be especially praised for his work, nor is he to be condemned.

After the lecture, however, the performance drags. There is too much uninspired dialogue, too much prolixity, too little movement. This is necessarily the fault of the librettists. Mr. Wilke's *de Montaland* does not help matters, as he is too far from the spirit of French art to give grace and *verve* to the character. In consequence, the audience finds nothing in the rest of the act over which to laugh or grow at all enthusiastic.

The third act drags as soon as the military march is over. That brilliant display of costumes and lights and all the accessories provokes the first genuine outburst of enthusiasm of the evening. Then the interest dies away, the dialogue falls flat, the best scene is far from pleasing, and once beheld suffices, and the curtain falls upon the audience without that pleasing effect from a *finale* which leaves a satisfied feeling.

These primary faults in dramatic movement may in time be remedied. Otherwise the opera cannot, as given, have the run which has befallen the "Merry War," the "Beggar Student" and "Falka."



## Where Ignorance is Bliss.

THE London *World* has been to hear Nilsson and has been dreaming over the visions of its gentle youth. Hence the following tribute paid by it to the Swedish singer:

"On July 23 Mme. Nilsson gave, at the Albert Hall, her debut concert, and whereas all the concerts preceding this were more or less signal failures, the immense power of that one name did the wonder which in this season seemed an impossibility, viz., the hall was crowded from top to bottom. Four deep stood the carriages in the Park, on the road, in Prince's Gate, and one of the most brilliant audiences assembled within these walls came with *empressement* to do honor to the great singer, who has lost not an atom of her powers with regard to voice or to attraction.

"When a poor man gives a concert, and no less a personage than the Prince of Wales gives a fête at the same hour in the same building, there is no question of the poor man being *dégradé* with his concert, and not only will he receive no regret, but the people, who are all so wise *après coup*, will tell him: 'Ah, of course; and how could he? what was to be expected? He should have given it up,' &c. Not so, Mme. Nilsson. The matter was laid before his Royal Highness, who immediately decided that, far from interfering with Mme. Nilsson's concert, he would honor it with his presence; and so he did, and the Princess and the Duke of Edinburgh came, too, and remained too, and remained about an hour. When Mme. Nilsson appeared, covered with diamonds and rubies (but not with the girdle which I announced, because the tragedy head broke off the moment she meant to put it on), an ovation long, deep, enthusiastic to a degree, awaited her. Again and again she bowed, until at last the moment came—always emotional in the life of a singer—when she had to show that she was still the Christine Nilsson before whose wand all bowed and inclined. For, many are the people who jealously watch a great singer, and would be happy to say: 'Oh, I am so sorry! Certainly she "still" has a beautiful voice, but the higher notes—hem! Of course, she is always a great artiste, but—' What would they give, the dear creatures, for such a but? But! There was no but! Her voice ringing to the sky, as of old; her lower notes a trifle fuller and stronger, the higher notes as clear, as limpid, as warm, as brilliant as ever; her acting as winsome as her vocalizing; her triumph, in one word, as complete as I ever witnessed one. What she sang—what does it matter? She sang three ensemble pieces and one solo, which latter was a song called 'Yes?' and with which she set the house on fire at once, and no engine could aid her but an encore. Then she sang Gounod's 'Ave Maria,' the violin solo very tastefully played by Miss Eissler, the rising Viennese violinist. And she sang the 'Miserere' and 'Hear my Prayer,' &c., showing that every style is her style, operatic or sacred, or what not."

## Chicago Correspondence.

CHICAGO, August 12.

MATTERS are rather dull in musical circles at present. The Summer Night Concerts at the Exposition Building came to an untimely end last week. During the period of their existence they afforded us an opportunity of twice hearing Miss Fannie Bloomfield, the talented young pianist of this city. Among the works which she played were the Henselt concerto and a concerto by Schutt, the latter being heard here for the first time. In both works her playing was most satisfactory, leaving little or nothing to be desired. The immense technical difficulties of the Henselt concerto were overcome with perfect ease and a more satisfactory rendition could scarcely be imagined. Steadiness, certainty and poetic interpretation characterized her performances from beginning to end, and demonstrated once more her possession of a remarkable artistic temperament.

The programmes of these concerts were well chosen, and the orchestra, under the careful leading of Mr. Adolph Liesegang, achieved excellent results.

Notwithstanding the grumbling in certain quarters over the "classical" nature of Mr. Thomas's programmes of his concerts of last year, and the fact that in the present series of concerts the public were accommodated with "popular" programmes according to their own definition of that term—and well presented—the "dear public" did not turn out in sufficient numbers to save the management from serious loss.

Mr. Liesegang has always shown himself willing to aid American composers by giving them a hearing—formerly at Brand's Hall, when in charge of the orchestral concerts at that place, and now at the Exposition. Last week he gave local composers a place on one of his programmes. Pratt, Schönefeld, Kölling and Schauz were represented—the works of the two first mentioned being much the most satisfactory. Both gentlemen have had a great deal of experience in orchestral writing, and their works were very effectively scored and well considered in design. Mr. Pratt was represented by his overture to "Zenobia" and "Rocking Minnet;" Schönefeld by a "Marche Militaire," spring scene from the "Easter Idyl" and Gypsy melodies Rhapsody; Kölling by an andante and "Roman Pilgrimage," and Schauz by "Loreley," a fantasie, for four horns, on the German song, "Ich weiss, nicht was soll es bedeuten." Works by Gleason and West were requested, but the absence of both gentlemen from the city rendered it impossible. The several composers conducted their own works. To Mr. Liesegang great credit is due for the excellent results attained by the orchestra under his direction, and the cessation of the concerts is greatly to be regretted.

The Apollo Club, of this city, will offer prizes for the two most

meritorious part-songs, for male voices, unaccompanied, \$100 for the first and \$50 for the second. Terms of competition will shortly be announced.

The Chicago Church Choir Company, now known as the Acme Opera Company, has been giving a season of "Fatinitza" and the "Grand Duchess" at the Grand, and the Hess Company plays there this week.

Dr. F. Zeigfeld, of the Chicago Musical College, has established a branch in the Kimball Building. Mr. and Mrs. Clarence Eddis are spending their vacation at Greenfield, Mass.

FREDERIC GRANT GLEASON.

## Musical Autographs Sold.

A VALUABLE collection of musical autographs was sold by auction at the Hotel Drouôt, Paris, recently. With but few exceptions the amounts gained were small. The collection included letters of Beethoven, Bellini, Tamburini, Tameberlik, Adolphe Adam, Mozart, Monsigny, Moscheles, Berlioz, Charles de Bériot, Cherubini, Liszt, Hummel, Halévy, Donizetti, Félicien David, Clapisson, Czerny, Dalayrac, Viotti, Gounod, Gossec, Gluck, Grétry, Neukomm, Meyerbeer, Onslow, Méhul, Paer, Paganini, Le P. Martini, Perti, Rode, Philidor, Paisiello, Raff, Rameau, Salieri, Reyer, Ricci, Sacchini, Rossini, Salvator Rosa, Rubinstein, Schumann, Verdi, Ambroise-Thomas, Spontini, Weber, L'Abbé Vogler, Zingarelli, Faure, Garat, Donzelli, La Malibran, La Pasta, Sophie Arnould, Marietta Alboni, Madame Damoreau, Sophie Cruvelli, Giulia Grisi, Mesdames St. Huberty, Marie Sass, Carvalho, Persiani, Sontag, Carolina Ungher, &c. Also MS. scores, &c., of Weigl, Auber, Tritto, Salieri, Beethoven, Bellini, Jean-Jaques Rousseau, Berton, Cherubini, Th. Döhrler, Czerny, Dalayrac, Fenaroli, Donizetti, Dussek, Generali, Gossec, Habeneck, Haydn, Kozeluch, Litolff, Mayr, Mayseder, Le P. Mattei, Méhul, Meyerbeer, Mozart, Nicolini, Paganini, Rossini, Pleyel, Weber, Bach, Lulli, Dauvergne, Boieldieu, &c.—*London and Provincial Music Trade Review.*

## "Maritana" at the Bijou.

OWING to the high thermometer the attendance on "Maritana" at the Bijou on Monday night was some what less than has greeted its predecessors in the successful short season of English opera begun there by Messrs. Donnelly and Kerker and continued by Messrs. Miles and Barton. The opera went smoothly, and all in all was pleasingly given. Miss Adelaide Randall's *Maritana* was given with that singer's usual lightness and grace, and was characterized by the care and repose with which she has made us familiar in her work at the Bijou. Mr. Alfred Wilkie's *Don Cesar* was well sung and the acting was somewhat more spirited than he has been in the habit of giving. Miss Rose Leighton's *Lazarillo* was good. Signor Campobello as *Don José* sang with his usual artistic finish. The minor roles were satisfactory.

## Musical Items.

—The music by Cappa's Band was listened to by thousands in Central Park on Sunday.

—The instrumental music of "The Seven Ravens," produced at Niblo's on Monday night, is said to be by Lehnhardt and Englander. It smacks strongly of Strauss and Verdi.

—At the Casino Sunday night concert the programme included a serenade by Jensen, the *vorspiel* to the "Meister-singer," Meyerbeer's "Fackeltänze," Massenet's "Scènes Napolitaines," &c. The orchestral work, under Mr. Dietrich's hand, was spirited and, of course, finished.

—John J. Brahm's comic opera company continued its summer season at the Bijou Theatre, Boston, last week, with a performance of Audran's ever-popular "Mascot," N. C. Goodwin, Jr., appearing as *Lorenzo XVII*. The audience gave every evidence of a thorough appreciation of the performance, and the summer version of the libretto, with the improvised lines, had many amusing features. Mr. Goodwin's *Lorenzo* must be seen to be appreciated. His reception was quite an ovation on Monday evening, and shouts of laughter rewarded his efforts. As *Bettina*, Miss Fanny Rice made quite a success, her impersonation showing good ability, especially in the first act, and her singing giving good satisfaction. Mr. Arthur Wilkinson's *Pippo* was a commendable bit of work. The *Fiametta* of the cast was Miss Hattie Delaro, and the *Prince Frederick* Miss Fanny Corey Daboll, so that both of these roles were well filled. Mr. George A. Schiller made an acceptable *Rocco*, and the minor roles were satisfactorily filled. The singing of the chorus was in the main good, and the musical merits of the performance, as a whole, were worthy of generous praise. Some interpolations in the line of stage business were made, notably a dance by two graceful little artists in the palace scene. The company appeared throughout the week in the opera, giving matinee performances on Wednesday and Saturday. This week "Pinafore" holds the boards.

A twelve-year-old boy named Galeotti, pupil of Montet's, is making a sensation as pianist at the Paris Conservatory.

Louis Blumenberg, the eminent violoncellist, scored a great success at assistant-manager Conway's benefit, at the Academy of Music, Baltimore, last Saturday night. He was overwhelmed with applause, and was compelled to play an encore. Blumenberg's popularity, already great, is increasing every day.

## How Some Authors Regard Music.

KOELLE'S recent volume, "Music in Song," includes a few prose passages that are not well chosen. When Carlyle speaks of music as "a kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite and lets us for a moment gaze into that," he resorts to mystic, meaningless, metaphysical jargon which is not half as poetic as the explanation given by Darwin of the vagueness and depth of the sensations excited by music, which he thinks calls up in us indefinitely the experiences of a long-past age, when our ancestors used musical tones of varied character to express their emotions of love, jealousy, rivalry, and triumph. A passage quoted from King-ley oddly speaks of a perfect throat that "could never, even by the thousandth part of a note, fall short of melody" (!); and George Eliot had evidently forgotten her lessons in harmony, if she ever took any, when she wrote of "a perfect accord of descending thirds and fifths (!)." A thousand times better than such vagaries is this passage from Beaconsfield's "Contarini": "The greatest advantage that a writer can derive from music is that it teaches most exquisitely the art of development. It is in remarking the varying recurrence of a great composer to the same themes that a poet may learn how to dwell upon the phases of a passion, how to exhibit a mood of mind under all its alterations, and gradually to pour forth the full tide of feeling." Shakespeare's insight into the function of music ranks him here, as in most other respects, above all other poets. He knows that music "charmeth sleep," "killing care and grief of heart;" it "hath help madmen to their wits," and "will make wise men mad." "I never heard so musical a discord, such sweet thunder," might be used as a text for a chapter on modern dramatic music; and in the lines—

If music be the food of love, play on:  
Give me excess of it—

lies a whole volume of meaning and suggestion to the student of musical aesthetics.—H. T. Finck, N. Y. *Evening Post.*

## FOREIGN NOTES.

....Masini, the tenor, will fulfil a short engagement next season at the Teatro San Carlo, Naples.

....The artists at present engaged for next season at the Milan Scala are Pantaleoni, Mei, Engel, Anton Beltrami and Navarini.

....A musical festival is to be given at Turin in September by the Turin and Milan orchestras, united under the direction of Faccio.

....Flotow's opera, "Indra," proved so successful at the Luisenstädtisches Theatre, Berlin, that it was played three times during the first week.

....The Liszt monument, erected by the Cardinal Prince von Hohenlohe at Schillingsfürst, Würtemberg, was solemnly inaugurated a short time since.

....The foundation for the pedestal of the Bach monument has been laid in the square before the Georgenkirche at Eisenach. The inauguration is fixed for September 28, when the great composer's mass in B minor will be performed under the direction of Joseph Joachim, the number of persons who will take part in it amounting to four hundred.

....The new theatre at Geneva is to be opened about the middle of September, with Massenet's "Hérodiade," under his own direction. The third opera will be Wagner's "Lohengrin," with a French version of the book. The first five performances in the new edifice are to be conducted by five of the leading French composers of the present day, each composer conducting one performance.

....The new Berlin Philharmonic Society will give twenty grand concerts next season, ten of which will be conducted by Josef Joachim and five each by Klindworth and Franz Wüllner. The latter gentleman, who is now also conductor of the Cologne Gürzenich Concerts, has made provision in his contract with the Cologne society to enable him to travel five times, one week each, to Berlin for the rehearsals and to the concerts above-mentioned.

....The record of the London season, just over, is thus condensed: Rosa lost money. Gye played to empty houses; "Sigurd," his novelty, "was a dead failure." The German opera was fearfully bad! Stanford's new opera, "Savonarola," not too lively in itself, was utterly killed by incompetent artists. No concerts paid first-rate. Sir Julius Benedict's two brought in less than ever before had his single concerts. Mme. Essipoff in two recitals cleared eighteen shillings. Sarasate lost money. Never in the annals of London was there such a bad pecuniary season.

....An interesting sale of presentation rings, ivory batons and other pieces of bijouterie, the property of the late Sir Michael Costa, took place on the 23d ult., in London, at the rooms of Messrs. Christie, Manson & Woods, the following being the most noticeable items: An ivory baton, carved with dragons and flowers, with chased gold top, inscribed "From Sims Reeves to Michl. Costa, Esq., in remembrance of the Birmingham Festival, September, 1852," £8; another ivory baton, with chased gold top, set with turquoises, £4; a gold snake ring, with a brilliant, inscribed "Augustus Frederick, March 11, 1832," £6 10s.; a massive gold ring, with chased shoulders, enameled in colors, engraved with the Royal Albert Hall, presented by Her Majesty's Commissioners, £9; portrait of Handel, a miniature case with gold shield and inscription, "Presented by the Sacred Harmonic Society, 1852," £7 5s.; three bronze medals, Crystal Palace, 1854, in morocco case, 19s.; and gold medal of the Emperor of Germany, inscribed "Prinz von Preussen," 1858, £3 17s. 6d.

# THE MUSIC TRADE.

## HENRY F. MILLER.

### BIOGRAPHY OF DECEASED.

#### A Remarkable Career Brought to a Brilliant Close.

#### THE FUNERAL SERVICE.

#### Meeting of the Piano and Organ Trade of Boston.

#### RESOLUTIONS OF REGARD AND SYMPATHY.

THE history of the life of the late Henry F. Miller, of Boston, the celebrated piano manufacturer, who died on August 14, is one which, on account of its rare character, can be read with admiration and profit by everyone. It is worthy of a high place in the memory of all who may be privileged to read the simple facts it contains, and especially is it a matter of pride to the members of the trade, of which he was a conspicuous example as regards integrity and ability.

Mr. Miller was born September 4, 1825, at Providence, R. I., where he passed his boyhood and early manhood. He received a portion of his education at a private school, so peculiar as to be worthy of remark. The building was semicircular in form, and furnished with rooms each suitable for occupancy by two pupils, and provided with a window and large glass door, which could be operated by the master from his desk in the centre. Each room contained some special scientific apparatus in charge of the occupants, and his was provided with a miniature steam engine. In those days this engine was put in operation and exhibited by its keepers to the rest of the school. One who was Mr. Miller's companion is now the Hon. Charles E. Carpenter, of Providence, who, although engaged in the principal ice business in that city, yet, on account of his mechanical knowledge, was selected one of the three commissioners to successfully introduce the water supply of that city, and is now a member of the Board of Public Works.

The above incident shows the true occasion of the beginning of a study of mechanics on the part of Mr. Miller, which in maturer life blossomed into an understanding of the broad principles of the subject in general, including steam, hydraulics and watchwork as well as the application of the interesting principles of acoustics to piano building.

After finishing his studies at school, he entered the employ of his father in the jewelry and watch business, and at the same time studied music under a Polish teacher of high repute, and under whose instruction he became one of the favorite local pianists. He also studied harmony and the theory of music, and became so excellent an organist that he presided for sixteen years at the organ of the First Universalist Church of his native city, and even when he entered business in Boston, he returned weekly to preside at the organ of the First Baptist Church connected with Brown University, which position he held until his business made it impossible for him to continue.

It is apropos to reproduce here a letter written to one of Mr. Miller's sons by the Hon. Charles E. Carpenter, to whom we referred above. It constitutes a kind of epitome of Mr. Miller's musical duties in those days.

PROVIDENCE, February 25, 1876.

... Your father in his boy-days was one of my intimate friends. He was inventive in faculty, logical in argument and pleasing in his fancy.

Before he gave much attention to music as a branch, either of study or of business, he was a pleasing and nim-

ble player upon the piano. For several years we were together in a church choir as singers; and years afterward, when I had arisen to the leadership of a choir in that same church, it was my pleasure to have him for a part of that time as organist.

And how I enjoyed his voluntaries, which were generally extemporized!

He often seemed entirely lost to everybody about him, and to realize only the one idea of expressing his emotions through the instrument at which he was seated.

He continued to play that organ for some time after I left the choir and had become an occupant of the pews.

As a member of the congregation, relieved from the care of the music, I enjoyed his organ service more than I had when in the choir. I was not alone in appreciation of your father's gift. There were many others who seemed to feel as I felt, and who regretted his withdrawal to the city of Boston, whither he went, as it would now appear, to open a career which has surprised and delighted his many friends and well-wishers.

Before closing, let me say that with all the aptness for getting at the best things in organ or piano which he has shown, I have still been struck with the progress he has made in so brief a period toward the goal of his ardent wishes, viz., the production of the best instrument (piano) that can be made. May he and his worthy family long live to enjoy the fruit of his persistent labor.

Most truly yours, CHARLES E. CARPENTER.

During these youthful days Mr. Miller was a member of Hydraulion Engine Company No. 2, on Prospect Hill, which was constituted of the very best young men of the city; at this time he formed the companionships of his youth, and among them were some of the dearest he ever made. Having purchased his father's business, he was married at twenty-two years of age to the eldest daughter of Captain George Child, who had perished by fire while in command of the steamer Lexington on Long Island. His marriage was a happy one. Within a few years, his health failing him, he was obliged, after a long illness, to close out his jewelry establishment and, with a wife and four children, found himself without business.

It was during this crisis that he came to Boston and, on account of his musical qualifications, combined with his business ability, secured a position with the old house of Brown & Allen, who were among the pioneer piano manufacturers of that city. With that firm he occupied the position of book-keeper and salesman, and such was the confidence placed in him by his employers that when the firm was incorporated as a company, Mr. Miller became the sole manager of its finances, and alone was empowered to receive and disburse the funds of the company. It was with this firm that he gained much of the practical knowledge of piano building which proved of much value to him later in life. Indeed, so much time and money were spent in experiments by that firm, that this, together with other causes, obliged it to go under in the panic of 1857.

Mr. Miller's efforts at this time, so fruitful of experience, occasioned an attack of typhoid fever, from which he barely recovered. The books he kept for Brown & Allen, some of which are now in the possession of his family, and which afterward underwent in court the scrutiny of such legal talent as the late Henry F. Durant, were never questioned, and were models of exactness and neatness, his penmanship almost resembling copper-plate engraving, which art he had practised some in his former jewelry business.

After the close of the Brown & Allen business Mr. Miller was induced to enter the employ of the late William P. Emerson, the piano manufacturer, with whom he remained as salesman for nearly five years. His previous experience was thoroughly appreciated by his employer, but after the first year he was not able to collect what was due to him pecuniarily; the increasing dullness of the times and the threatened complications of the Civil War rendered him powerless to effect a change, and although with a family now increased to nine members, after spending his savings, he manfully struggled and awaited his op-

portunity—that opportunity which he always felt would come and which finally did appear in all the brightness of certain success. He left the Emerson business associating with himself Mr. J. H. Gibson and Mr. N. M. Lowe, and embarked in the piano business. The enterprise was to have started on January 1, but on December 31 a fire destroyed the small stock and the business was delayed until March, when he fairly began his career as a piano-maker. Mr. Miller's success was very marked from the outset, and having purchased Mr. Lowe's interest, he continued a short time with Mr. Gibson, but foreseeing a great future, and with the noble aim of founding a business for his sons, he made a friendly arrangement with him and became the sole proprietor of the establishment.

Mr. Gibson remained in close relations with Mr. Miller as superintendent of the manufactory. He remains to this day, working harmoniously, and survives Mr. Miller to witness the completion of the latter's dream—no, not dream, but plan long cherished and the conclusion of his life's struggle. In his relations with his friend and former partner in subsequent years, no paper or written agreements have ever been made, their mutual words sufficing to each other, and throughout a connection of over twenty years no unpleasant thought has ever arisen with either in reference to affairs of importance to each—a sure testimony of their mutual love and respect.

Pen cannot fully portray the hope, the energy, the ability and the devotion with which Henry F. Miller faced the accumulated competition of years and how he has successfully created the magnificent establishment which to-day bears his name.

Always cheerful and genial, he has laid the foundations deep down in the solid rock of constant labor, ability and integrity. Never has his house asked the renewal of a promissory note, and his employes have always been paid the highest wages, and in full, every week. All that was honorable and meritorious and of good repute in his chosen occupation he has striven to win, and there are none to be found in the entire trade and community but rejoice in his success, nor are there any that desire to deprive him of it. "He has earned it," is the universal comment.

In his personal habits Mr. Miller was strictly temperate, a teetotaler, and very conservative in his thoughts and opinions, gentle in his ways and manners and of domestic disposition. He was of an extremely sensitive nature, unobtrusive, and never desirous to enter public life or the modern club life. Although very fond of it, and a patron of all that pertains to art, both musical and its other branches, his chief delight was with his family, consisting of a devoted wife, five sons and two daughters and his aged mother, all of whom survive him. Surrounded by these and seven little grandchildren, his home was a beautiful one!

Until his death he remained the head and proprietor of the business, his five sons obedient as clerks, although during late years practically with full powers of conducting the business. His business premises are among the most complete and elegant in Boston, and after the purchase of the large factory at Wakefield his facilities were great indeed. The task he started out to accomplish has been performed, and he was ready and eager to bring his offering to his grateful family. His faith was in a Universal Father, and he met his death without fear, departing from earth with a smile upon those assembled about his bedside. He laid down his burden with the gentleness of a conscious close of duty done and work completed.

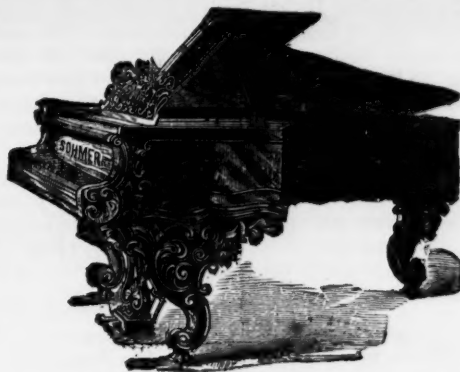
Thus lived and died Henry F. Miller, the piano manufacturer, and his memory will remain green, not only in the hearts of his family and his immediate surroundings, but with every one who has ever known and enjoyed his acquaintance and friendship. He was a good man. The time of his death

Continued on Page 120.



**SOHMER**

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

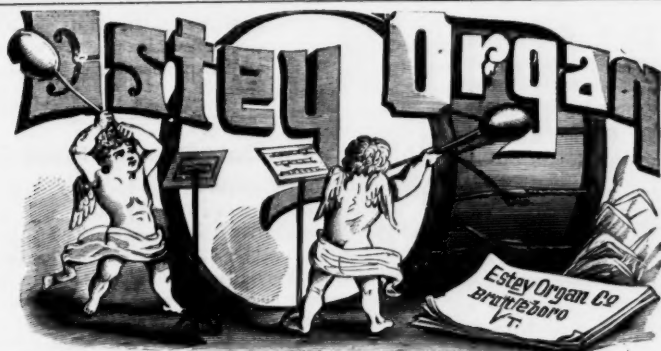
**AUGUSTUS BAUS & CO.,**

HIGHEST STANDARD OF EXCELLENCE. LOWEST POSSIBLE PRICES.

Correspondence solicited. Agents wanted everywhere.

WAREROOMS: No. 26 WEST TWENTY-THIRD STREET, NEW YORK.

MANUFACTURERS OF  
**PIANOFORTES.**



Known everywhere, and sold by the trade as in all respects first-class instruments.

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**PIANOS**

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**NEW ENGLAND****Cabinet Organs**

ECLIPSE ALL OTHERS IN IMPORTANT IMPROVEMENTS!

Most Powerful, Melodious, Beautiful and Convenient. Study their Superb Qualities and you will have no other.

ATALOGUES AND TESTIMONIAL BOOKS MAILED FREE TO APPLICANTS.

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Chief Offices, 1299 Washington Street, Boston, Mass.

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1840.

**PIANOS**

RENOWNED FOR  
TONE & DURABILITY

**J. & C. FISCHER PIANOS.**

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS:

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



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NOTHING  
SUCCEEDS LIKE  
SUCCESS.



MERIDEN, CONN. U.S.A.

HAVE THE INDORSEMENT OF ALL ARTISTS.  
ILLUSTRATED CATALOGUES FREE.

Represented only by the old-established and staunch dealers throughout the Country, which fact is sufficient proof that the instruments are appreciated.

(Continued from page 118.)

was at nine o'clock in the morning of August 14, at his summer residence, Beach Bluff, Swampscott, Mass.

## THE FUNERAL SERVICE.

The capacious Church of the Unity, on Newton street, Boston, was crowded by friends and admirers of the late Henry F. Miller, when the funeral service began on Sunday, August 17, at 1 o'clock. The workmen of the factory formed a double row of mourners, between which the coffin bearing the remains of the dead man was carried into the church by the following gentlemen, who acted as pall-bearers: Mr. Joseph H. Gibson, Hon. Daniel Russell, Hon. Charles E. Carpenter, Mr. Joseph Bainard, Mr. John H. Lockey, Mr. William F. Halsall, Mr. Edward Faxon and the Rev. Richard Eddy. The workmen followed in a body and occupied seats in the centre of the church. The coffin was literally covered and surrounded by the most elaborate floral offerings, chief among which was a magnificent floral harp. The services were conducted by the Rev. Mr. Savage, who after reading the formal ritual for the dead, began a eulogy of the deceased, but was visibly so overcome that it was impossible for him to proceed. He begged the indulgence of all those present at his inability to do justice to the theme, but promised at another time, when his emotions would permit of it, to speak of the virtues and the character of the deceased. It was a moment not to be forgotten when the minister, overcome by the scene and the reminiscences of the past, virtually fell into his seat, unable to proceed. Every one present was deeply affected. Not the least impressive part of the services were the organ playing of the Chevalier Antoine de Kontski, the celebrated pianist, who came from Newport to preside at the organ on this occasion, and the singing of a male quartet. De Kontski's selections were very appropriate, especially those from Beethoven at the close of the services.

Those present, among whom we noticed many of the prominent citizens of Boston, then took a last glance at the body, and as we among them passed the catafalque and looked at the features of the dead, we realized what had been told us by his sons, that "he died with a benignant look and smile upon his face." The coffin was then returned to the hearse, and the cortege slowly wended its way to the Forrest Hills Cemetery, where all that was mortal of Henry F. Miller was laid at rest.

## MEETING OF THE WORKMEN.

As an evidence of the esteem in which Mr. Miller was held by his employes and workmen, it is only necessary to say that as soon as the news of his demise reached them they called a meeting, which took place on the day following and at which these Resolutions were passed:

*Whereas*, It has pleased an all-wise God to take from our midst one for whom we have long cherished feelings of the deepest respect and affection.

*Resolved*, That we accept the inevitable with feelings of deepest sorrow, and know that we have sustained a common loss with the friends and relatives who have so long enjoyed his many virtues, his manly disposition and kindness of heart.

*Resolved*, That we mourn the loss of one who affords a striking example of how an employer may be a friend, and how, through the paths of honor, generosity and integrity, success and prosperity may be reached.

*Resolved*, That we tender to his family in their bereavement our sincerest sympathy.

*Resolved*, That these resolutions be sent to his family and inserted in the daily papers.

For the employes,

J. W. SLOANE,  
DANIEL SMITH,  
JOHN F. CROSBY,  
A. A. MCINTYRE.

## MEETING OF THE PIANO AND ORGAN TRADE.

The news of Mr. Miller's death was received with surprise and sympathy in the Boston trade, and Mr. Arthur S. Woodward, of Woodward & Brown, remembering Mr. Miller's action on the death of his father, Mr. Woodward, Sr., immediately visited several members of the trade and thereupon issued a call for a meeting. The meeting took place at the rooms of Messrs. Woodward & Brown, on Friday, August 15, at one o'clock, and was attended by the following gentlemen:

Mr. Arthur S. Woodward, of Woodward & Brown.  
Mr. William Bourne, of William Bourne & Son.  
Mr. N. H. Hunt, of Hunt Brothers.  
Mr. Henry Steinert, of M. Steinert & Sons.  
Mr. Alexander Steinert, "  
Mr. W. D. Cook, of Hallett, Davis & Co.  
Mr. Alexander Davis, of Estey & Co.  
Mr. Geo. M. Guild, of Guild, Church & Co.  
Mr. Edward Faxon, of O. J. Faxon.  
Mr. Richardson, of Jewett & Co.  
Mr. J. L. Whipple, of Chickering & Sons.  
Mr. M. N. Gage, formerly with Chickering & Sons.  
Mr. A. M. McPhail, of A. M. McPhail & Co.  
Mr. Geo. T. McLaughlin, of New England Organ Company.

Mr. Kimball, of Hallett, Davis & Co., was in the building, but did not feel well enough to attend the proceedings of the meeting. Notices did not reach the New England Piano Company and the Emerson Piano Company in time, but both Mr. Scanlan, of the first named, and Mr. Powers, of the last named company, sent letters of regret.

The firms represented at the meeting by proprietors and agents were many, and as the agents referred to the fact that they not only represented their own houses, but also those firms whose instruments they controlled, we hereby give a full list of all the firms represented at this meeting:

## Representing.

Mr. Arthur Woodward.....Woodward & Brown  
Mr. William Bourne.....Wm. Bourne & Sons  
Mr. N. H. Hunt.....Hunt Brothers  
.....Behning & Son  
.....Burdett Organ Company  
The Steinerts.....Steinway & Sons  
.....Haines Brothers  
.....E. Gabler & Brother  
.....Mathushek Piano Company  
Mr. W. D. Cook.....Hallett, Davis & Co.  
Mr. Alexander Davis.....Estey & Co.  
.....Decker Brothers  
.....Wheelock & Co.  
Mr. George M. Guild.....Guild, Church & Co.  
Mr. Edward Faxon.....O. J. Faxon  
Mr. Richardson.....Jewett & Co.  
Mr. J. L. Whipple.....Chickering & Sons  
Mr. A. M. McPhail.....McPhail & Co.  
Mr. George T. McLaughlin.....New England Organ Company  
Mr. Thos. S. Scanlan.....New England Piano Company  
Mr. P. H. Powers.....Emerson Piano Company

We understand that Mr. George W. Carter, Mr. C. E. Woodman, Mr. Karl Fink and Mr. Otto Wessell called, but too late to attend the meeting.

Mr. Arthur S. Woodward was called to the chair, and, after thanking those present for the honor, stated the object of the meeting. Mr. Marc A. Blumenberg, trade editor of THE MUSICAL COURIER, was chosen secretary of the meeting. Mr. Alexander Steinert moved that a committee of three be appointed to draft resolutions on the death of Mr. Miller. The motion was carried, with an amendment by Mr. Henry Steinert, that the chair be empowered to appoint the committee, and that Mr. Woodward be a member of it. The committee consisted of Mr. Alexander Steinert, Mr. Arthur S. Woodward and Mr. J. L. Whipple. Mr. Marc A. Blumenberg, as secretary, was made secretary of the committee. The committee adjourned, and after drafting the following Resolutions, presented them to the meeting:

The undersigned committee, appointed at a meeting of the piano and organ trade of Boston, held at Messrs. Woodward & Brown's rooms, August 15, 1884, to draft resolutions on the death of Mr. Henry F. Miller, present the following as the expression of the sentiment of the meeting:

*Whereas*, The late Henry F. Miller has been called to "that land from whose bourne no traveler returns;" and,

*Whereas*, His labors and efforts in the pursuit which he selected were based upon the highest plane of commercial integrity; and whereas, the results of his activity as a piano manufacturer have helped to elevate this trade in the estimation of every one interested in the music trade and in the art of music,

*Resolved*, That we, as representatives of the piano and organ trade of Boston, and also of many houses outside of Boston, hereby express our regret at the death of Mr. Henry F. Miller.

*Resolved*, That in our opinion the name of the deceased is added to the many honorable names of members of the music trade who have been identified with its history and development in this city and country.

*Resolved*, That as many of us as possible will attend the funeral of the deceased.

*Resolved*, That as a mark of our esteem and an evidence of our sympathy, a copy of these Resolutions be delivered to the family of the deceased, and also be published in the daily papers.

Signed by Arthur S. Woodward, of Woodward & Brown; J. L. Whipple, of Chickering & Sons; Alexander Steinert, of Steinert & Sons; Marc A. Blumenberg, secretary.

The meeting adopted the resolutions unanimously, and after mutual greetings and many expressions of sympathy for the family of the deceased, the meeting adjourned. It was by far the most important meeting of the piano and organ trade ever held in Boston, and its success is primarily due to Mr. Arthur S. Woodward's efforts, which were based upon a grateful recollection of the late Mr. Miller's action on the death of Mr. Woodward's father. It also gave the Boston trade an opportunity of exhibiting in a liberal and generous spirit its estimate of one of its most honorable, successful and celebrated members.

The business of Henry F. Miller will, of course, be continued, further particulars of which will be found in coming issues of THE MUSICAL COURIER.

## THE WEBER ESTATE.

WE have just received the new letter-heads of the Weber business and they tell the story of the new arrangement, for they read:

"THE ESTATE OF ALBERT WEBER.

JAMES C. HOLDEN, Sole Trustee.

ALBERT WEBER, Manager.

The finances of the estate will be controlled by Mr. Holden, who as a financier has been connected with the Chataori Railway in Kentucky, the Great Western Mining and Manufacturing Company, the Fayetteville and Winston Railroad Company, and the Longmont, Middle Park and Pacific Railway of Colorado. Mr. Weber, as manager, will have charge of the manufacturing department and the wholesale trade, by far the most important part of the business. The factory started on full time on Monday morning and a number of new hands were engaged.

THE question of stenciled pianos is again arising with unusual prominence in nearly every section of the country. Manufacturers who are making a legitimate article are much annoyed by an increasing demand on the part of some dealers to permit the use of a stencil or to allow the dealer to stencil the instrument with his own name. The question of stenciled pianos is exceedingly interesting, but there can only be one solution for it finally. The manufacture of stenciled pianos must either cease entirely or it must become a general practice, even with houses that have not yet resorted to it. In its present questionable shape it cannot continue much longer.

## What Estey &amp; Co's Boston House Did.

ON hearing of the death of Mr. Henry F. Miller, of Boston, which occurred on Thursday morning last at nine o'clock, Mr. Alexander Davis, the manager of the Boston house of the Estey's, at once secured a handsome picture of the deceased piano manufacturer, had it framed and surrounded with crape and emblems of mourning, and placed on an easel in the window of the warerooms on Washington street, with a printed card explaining the circumstances. Thousands of persons have stopped to view the picture, and Mr. Davis's action has been universally and favorably commented upon by many persons in and out of the trade.

It must be admitted that an unusual amount of asperity frequently manifests itself among a large number of gentlemen in the music trade, and in consequence of this ruling disposition the spontaneous tribute of Mr. Davis and the nobility of spirit that characterized it, make the action unusual, and at the same time highly commendable.

If competition in business generally were based upon such elevated principles as it no doubt is with Mr. Davis (the case in point being sufficient evidence of the correctness of our premise) the music trade could only be a gainer in the long run.

It must be admitted that the Davis case is a rare one, but should be remembered and imitated by every one when the circumstances permit. If commercial ethics ever reach the ideal that many of us dream of, the path that will lead to it is the one indicated by the Estey Company and Mr. Davis last week.

## Why it Pays to Advertise in "The Musical Courier."

AFTER two insertions of an advertisement in THE MUSICAL COURIER, the Diamond State Organ Company writes us as follows:

WILMINGTON, Del., August 12, 1884.

Editors Musical Courier:

\* \* \* \* \* We have had about thirty letters and postal cards of inquiry from the advertisement in your paper. \* \* \* Yours very truly,

GEORGE A. LE MAISTRE, President.

If you want the music trade and the musical world at large to become acquainted with your firm and your wares, advertise in THE MUSICAL COURIER.

## Ludden &amp; Bates's Fall Campaign.

The Savannah Morning News of August 13 says:

HOW LUDDEN & BATES MAKE TRADE CIRCULARS BY THE DRAY LOAD.

This was the placard which attracted the attention of thousands yesterday. It crowned the apex of a gigantic pyramid of 100,000 circulars, catalogues and printed matter, all addressed and stamped, and en route for the post-office on the elegant new dray of Ludden & Bates's Southern Music House.

This immense load of advertising matter is to be scattered broadcast over the South, and the postage alone cost them the not small item of \$150. It is the first move in a vigorous campaign for fall trade which will be pushed to the utmost, and as the whole South has substantial proof that their efforts are not fruitless, they will undoubtedly gather tenfold returns for the bread thus "cast upon the waters." The new dray, bright and shining as a silver dollar, was striped and elegantly lettered in gold with colored shadings. It was done by Mr. M. A. Ware, one of the employes of the house, and shows the work of an artist.



LIFE INSURANCE AT ONE-HALF THE RATES  
CHARGED BY STOCK COMPANIES.

## Mutual Reserve Fund Life Association.

E. B. HARPER, President.

CENTRAL TRUST COMPANY, OF NEW YORK,  
TRUSTEE RESERVE FUND.HOME OFFICE: { Bryant Building, 55 Liberty St.,  
NEW YORK.

22,000 Members.  
\$250,000 Surplus.  
\$600,000 Losses Paid.  
\$90,000,000 Business.  
\$100,000 Deposited with Insurance  
Department of New York.

The Mortuary Assessments have averaged for the years 1881, 1882 and 1883, on each \$1,000 insurance, as follows, viz.: Age 25, \$3.67; age 35, \$4.55; age 45, \$6.01; age 55, \$11.02, or less than one-third the usual level premium rates.

Admission Fee and one year's annual dues on \$5,000 insurance, only \$30; on \$10,000, only \$50. The annual dues only \$2 per \$1,000 after the first year. All losses promptly paid in full.

Send for circulars and Blank Application.

AGENTS WANTED at all points where the Association is not at present represented.  
Solicitors with an insurance record, or experienced business men, desiring agencies, can receive liberal contracts.

Correspondence solicited. Address

WILLIAM MILLER, Manager,  
55 Liberty Street, New York.

## VALUABLE IMPROVEMENT

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## PIANOFORTE STRINGS.

## LUDWIG'S PATENT PROCESS

FOR TREATING PIANOFORTE WIRE WITH  
COPPER, ALUMINIUM AND GOLD.

- 1st. Positive Prevention against Rust.
- 2d. Strings do not deteriorate; last as long as the Piano itself.
- 3d. Improves the Tone of any Piano.
- 4th. Rust cannot form to drop on the hammers, thereby preserving the same in normal condition for years.
- 5th. Their beautiful appearance, with the guarantee of remaining so, sells the Piano every time.
- 6th. They must be seen and examined to be appreciated.

For Wholesale Price List and terms, apply to

M. S. LUDWIG,  
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BRAMBACH & CO.  
MANUFACTURERS OF  
PIANO-FORTES,

12 East 17th Street,

Between Fifth Avenue  
and Broadway, NEW YORK.

## Grand Conservatory of Music

OF THE CITY OF NEW YORK,

46 West Twenty-Third St., 46  
(Between Fifth and Sixth Avenues.)

ERNST EBERHARD, Director

Instruction in all branches of vocal and instrumental music as a science and as an art, by the most eminent masters and professors of the land, at moderate terms. Send for Annual Report.

## GEO. WOODS CO.

## Parlor Organs

— AND —

## Upright Pianos.

These Instruments represent the  
highest grade of workmanship.

OFFICE AND WAREHOUSES:

608 Washington Street, Boston.

MANUFACTORY: Middleboro, Mass.

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## MCTAMMANY

Organette Co.,  
WORCESTER, MASS.

## J. H. &amp; C. S. ODELL,

MANUFACTURERS OF

Church and Chapel  
ORGANS

of every description, with all Modern Improvements,  
including their Celebrated Patent Pneumatic Composition  
Movement between Manuals and Pneumatic  
Tubular Action.

407 & 409 West Forty-second Street,  
NEAR NINTH AVENUE, NEW YORK.

## C. N. STIMPSON,

MANUFACTURER OF

## Carved \* Piano \* Legs,

LYRES and TRUSSES for Upright Pianos.

A large variety of New Designs for Upright and  
Grand Pianos.

ADDRESS WESTFIELD, MASS.

## CINCINNATI CONSERVATORY OF MUSIC.

MISS CLARA BAUR, Directress.

Vocal, Piano, Violin and Orchestral instruments;  
Theory, Elocution, and Modern Languages. Board-  
ing Department for Young Ladies. Mr. George  
Magrath, the eminent concert pianist at the head of  
the Pianoforte Department.

For Circulars send to the full address of  
Miss CLARA BAUR,  
140 Broadway, near 4th Street, Cincinnati, Ohio.

## L. C. HARRISON,

SUCCESSOR TO WM. M. WILSON,

Formerly HENRY ERBEN &amp; CO.,

— MANUFACTURER OF —

Church, Chapel and Parlor

## PIPE ORGANS,

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Near Eighth Avenue, NEW YORK.

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Engagements secured to Musicians  
OF EVERY CLASS

With Schools, Families, Churches, Conservatories, &c.  
Application form (for EMPLOYERS) and Bulletin  
of Applicants (for EMPLOYERS) mailed for  
Postage. 10¢ Mention this Journal.

## JARDINE &amp; SON,

ORGAN BUILDERS,

319 &amp; 320 East 39th St., New York.

LIST OF OUR LARGEST

GRAND ORGANS:

Fifth Avenue Cathedral, N. Y.,  
4 manuals; St. George's Ch.,  
N. Y., 4; St. Paul's M. E. Ch.,  
N. Y., 4; Fifth Avenue Pres.  
Ch., N. Y., 3; Brooklyn Tab-  
ernacle, 4; First Presbyterian,  
Philadelphia, 3; Trinity Ch.,  
San Francisco, 3; Christ Ch.,  
New Orleans, 3; and Pitts-  
burgh R. C. Cathedral, 4.



## NEW ENGLAND CONSERVATORY OF MUSIC.

Furnishes unequalled facilities for instruction in  
Piano, Organ, Violin, Voice, all Orchestral Instru-  
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Books accurately translated and printed in English, French, German, Spanish or Portuguese. Estimates furnished for good work, from a small circular to the finest  
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### The Chases in Grand Rapids, Mich.

THE following item from the *Grand Rapids Daily Eagle* indorses the rumor that the Chases, of Richmond, Ind., were to settle in Grand Rapids, Mich., and combine with the McIntyre & Goodsell Piano Manufacturing Company of that place:

#### PIANOS.

AN IMPORTANT DEVELOPMENT OF THE MANUFACTURE IN THIS CITY—THE MCINTYRE & GOODSSELL UPRIGHTS—EXTENDING THIS BRANCH OF BUSINESS.

From the very outset the McIntyre & Goodsell piano has been one of the best instruments made in the country, and hence the company, though a new claimant for public favor and competing with old and first-class factories of a national or even a world-wide fame, has steadily increased its facilities and business and found ready sale for its product. Mr. R. N. Goodsell of the company has just succeeded in making an arrangement which will very materially increase the product of the factory and the merits of the pianos it makes.

He has secured the services of the Messrs. Chase, of the Chase Piano Company, of Richmond, Ind.—father and four sons, who have had twenty years' experience in the business and have a skill and reputation in the business second to none in the United States—to take charge of the factory here and manufacture their new upright styles of pianos, of which mention has been made several times heretofore.

The McIntyre & Goodsell Company had decided some time ago to confine its business almost exclusively to manufacturing for the wholesale trade the two styles of upright pianos with which they have tested the market for the past year and which have become so well and favorably known, that the company has not been able to fill more than a small part of its orders for them of late.

The Chase Brothers are inventors and owners of valuable patents in pianos, as well as famous makers and workmen, and are to allow the McIntyre & Goodsell Company to use some of these patents in the future product of the factory. They are to move here with their families this week, and will bring with them about thirty other families, their best, first-class workmen—an addition of some moment to the population as well as the industrial interests of the city. This new arrangement will enable the company to manufacture their own ivory keys, actions—in fact, every part of the piano. Thus our citizens will hereafter be able to see these delicate parts of a piano in course of construction, and can judge for themselves whether there is any shoddy in the work or not, in either construction or material.

A sample of the style of the upright has been on exhibition in Peninsular Club-house here since it was opened, and is a specimen of the piano they will make. The case being of the very best material, of plain and neat design, with the action, keyboards, strings, in fact, everything that goes to make a first-class and durable instrument, of the best that can be made or procured, the uprights are worthy of the high praise and general favor they have won. As to their quality of tone and elasticity of touch, thousands of our citizens, as well as visitors from everywhere, all who have bought or tried the pianos, are unanimous in words of the highest praise.

The McIntyre & Goodsell Company, by this arrangement, will make their pianos in such numbers as to be able to place them—and they will do so—at a price within the reach of all who can afford to buy an instrument. They will do an exclusive piano business, principally to dealers, and at "bed-rock" cash prices. Their new catalogue will shortly be out and mailed to all dealers, and the first orders in will take the first pianos out. So far they have been unable to fill but a small portion of their orders, even at prices higher than they will now be able to make their pianos for.

This makes a large, successful, first-class piano manufacturing business in the West, in our city, a fixed fact. It adds much to the facilities of this jobbing house in manufacturing, helps our city and entitles the company to the good-will they have received and will receive from all our citizens for their persistence and energy in making a grand success of their business and for enabling them to procure one of the finest toned and most substantial instruments made in this or any other country.

The factory will be a place where instruments can be seen in all stages of manufacture, and those buying can see for themselves just what they are purchasing. For the present, the management of the business will be looked after by Mr. C. L. Barrell, until the return of Mr. R. N. Goodsell from Dakota, when it is contemplated to build a larger, first-class factory in every respect.

The Chase Piano Company, of Richmond, Ind., continues under the able management of Messrs. James and Benjamin Starr.

### Smith American Organs.

THE highest award (a gold medal and a diploma) has been awarded to the Smith American organ at the Crystal Palace Exhibition, London. These organs are deservedly popular throughout Great Britain and Australia, and the export trade with the company has developed into its most important branch. An order for 200 organs was received lately from London, 50 of which were shipped, per *Catalonia*, from Boston last Saturday and 100 will be shipped next Saturday. An order of 50, from Glasgow, Scotland, will be filled before the expiration of this month. The Kansas City branch is doing a steady, a very remunerative trade, and the company has orders ahead for sixty days. Mr. S. D. Smith, the president of the company and his wife, left Liverpool last Saturday per steamship *Oregon* for New York. He will not stop here any length of time, but will return at once to Boston.

### Whitney & Holmes Organ Company.

WE have recently seen a cut of the new style chapel organ of the Whitney & Holmes Organ Company, of Quincy, Ill. The design is very rich and elegant, the position of the imitation pipes being ingenious. Messrs. Hazelton Brothers tell us that their trade with the Whitney & Holmes Company has always been highly satisfactory, and as Sam Hazelton puts it, "Gus Whitney is all wool." We believe it, and hereby reproduce what the *Saturday Review*, of Quincy, Ill., says about the company:

"Few, if any, of the many manufactories for which our city is principally celebrated, are entitled to greater consideration at our hands than the above firm. This business, which now ranks with the largest of its kind in the Union, was inaugurated by Mr. A. H. Whitney in 1868, and has been in successful operation for more than sixteen years.

"The large and commodious building occupied by the company is situated at 22, 24 and 26 South Fifth street. It is 75x100 feet in size, and comprises three stories and a basement.

"The establishment employs forty men, and its yearly trade amounts to \$150,000. The Whitney & Holmes organs are sold all through the Western States, and are unsurpassed for quality of tone, perfection of mechanical action, superior finish and durability. They are manufactured in all sizes and styles to meet the demands of the trade, and are universal favorites, even when placed in the sharpest competition with other instruments; consequently, the demand for them is steadily increasing.

"Besides the manufacture of organs, the Whitney & Holmes Organ Company are largely interested in the piano trade, and are doing an extensive business with all the Western States. They are the general Western agents for the celebrated Hazelton pianos,

which are among the finest made in the world. They also handle extensively the favorite McCammon and C. D. Pease & Co.'s pianos, shipping large numbers of them to Western dealers. They can give better inducements to the trade in the matter of prices than St. Louis or Chicago, and the result is a large and growing trade in the standard pianos handled by this firm.

"Mr. Whitney, the originator and manager of the concern, brings to his work the experience of years, together with a tireless enthusiasm that cannot but insure the most perfect results."

### Louis Grunewald's Theatre.

SOME time ago the *Times-Democrat* announced through its columns a projected improvement of Grunewald Hall and its metamorphosis into a theatre. The project since then has been put into execution, and now the hall, which for many years had been used for concerts, balls and lectures, has been transformed into a beautiful little theatre. A stage measuring thirty-five feet deep, with an opening of twenty-eight feet, has been constructed where the platform formerly stood, with all the necessary machinery and appliances for dropping the scenery.

The floor, which will be used as the parquet, will be graded, so as to afford a full view of the stage to those occupying rear seats.

The gallery which was in the rear of the hall has been removed, and in its stead a dress circle extending around almost to the stage, and capable of seating 400 persons has been constructed in its stead.

The theatre, now almost completed, will seat 1,200 persons, and when entirely finished, with its frescoes and draperies, will be a perfect little bijou. The acoustics of the hall has been much improved by the change, and as constructed, the theatre is perfectly ventilated from both sides, none of the doors or windows having been modified.

Among other conveniences which Mr. Grunewald has reserved for the patrons of this new place of amusement is the large hallway between the main hall and the supper room, which will be used as a foyer between acts. In the supper room tables will be prepared, and without leaving the building the spectators will be served with refreshments.

There remains but little work to be done to complete this theatre, which, by the way, has already been leased for the season of 1884-85. Mr. Eugene Robinson, of Chicago, is the lessee, and will open the season during the first days of October.

In answer to inquiries from a reporter of the *Times-Democrat* as to the nature of the entertainments he proposes to present, Mr. Robinson said that he intended to bring out none but first-class companies. His entertainments will comprise operettas, comedies and vaudevilles, and he intends to make it a popular and attractive resort.

The change is undoubtedly one which will improve the hall, and will afford opportunities for new companies to visit New Orleans during the amusement season.—*New Orleans Times-Democrat*.

### Francis Bacon's Circular.

FRANCIS BACON'S PIANO FACTORY (Established 1789),  
204, 206 East Forty-third street, New York,  
Near Grand Central Depot, August, 1884.

I beg to inform you that I have removed my piano factory from Broadway and Forty-second street, to Nos. 204, 206 East Forty-third street, near the Grand Central Depot, where you will find a large assortment of grand, square and upright pianos of my manufacture, excellent in tone and workmanship. I should be pleased to have you call at my factory and examine them. I am confident that their quality and price will meet your views. Yours truly,  
FRANCIS BACON.

—C. C. Briggs, Jr., of C. C. Briggs & Co., Boston, was on a business trip down Maine and New Hampshire last week.

### Professional Cards.

#### A. E. STODDARD,

Baritone. Oratorio and Concerts.  
Address, Steinway Hall, New York.

#### JOHN BAYER,

Piano Instruction. Address, Steinway Hall, New York.

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#### MISS GEORGINE SCHUMANN,

Teacher of the Pianoforte. Graduate Academy of Music, Dresden. Address Schirmer's Music Store, 35 Union Square, New York.

#### Mlle. ZÉLIA DE LUSSAN,

Prima Donna Soprano. Concert and Oratorio.  
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Solo Violoncello. Address MUSICAL COURIER, 25 East 14th Street, New York.

#### MAX TREUMANN,

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#### OTTO HACKH,

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#### C. F. DANIELS,

Composer, Pianist and Organist. Pupils received and MSS. revised for publication. Address at GRAND UNION HOTEL, 42d Street and Fourth Avenue, New York City.

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Which, for **SIMPLICITY** and **DURABILITY** of construction, for pleasing tone effects, and for **ARTISTIC EXCELLENCE**, is unrivaled. **This instrument is not an imitation of the Pipe Organ, either in appearance or in tone, but is the veritable Pipe Organ itself.** It is so constructed that it can with safety be transported to any distance, and yet be ready for use as soon as it is rolled out of its packing box, without any "setting up" or tuning.

In presenting the **DELAWARE PIPE ORGAN** to the public, we are furnishing to them an instrument which is a source of honest pride to the builders.

**STYLE 1.**—Length, 4 feet 9 inches.  
Height, 4 feet 10 inches.  
Depth, 2 feet 4 inches.

**STYLES 2 and 3.**—Length, 4 feet 9 inches.  
Height, 4 feet 10 inches.  
Depth, 2 feet 6 inches.

**STYLE 1** contains: Dulciana, 37 pipes, 8-ft. tone; Octave Coupler, 16-ft. tone; Tremolo; Forte; Diapason Bass, 8-ft.; Knee Swell.

**STYLE 2** contains: Gamba, 37 pipes, 8-ft.; Dulciana, 37 pipes, 8-ft.; Octave Coupler, 16-ft.; Tremolo; Forte; Diapason Bass, 8-ft.; Knee Swell.

**STYLE 3** contains: Gamba, 37 pipes, 8-ft. tone; Dulciana, 37 pipes, 8-ft. tone; Principal, 37 pipes, 4-ft. tone; Octave Coupler, 16-ft. tone; Tremolo; Forte; Diapason Bass, 8-ft. tone; Knee Swell.

Styles Nos. 1, 2 and 3 are built with Octave Coupler, Sub-Octave and Super-Octave Coupler, as desired by purchaser.



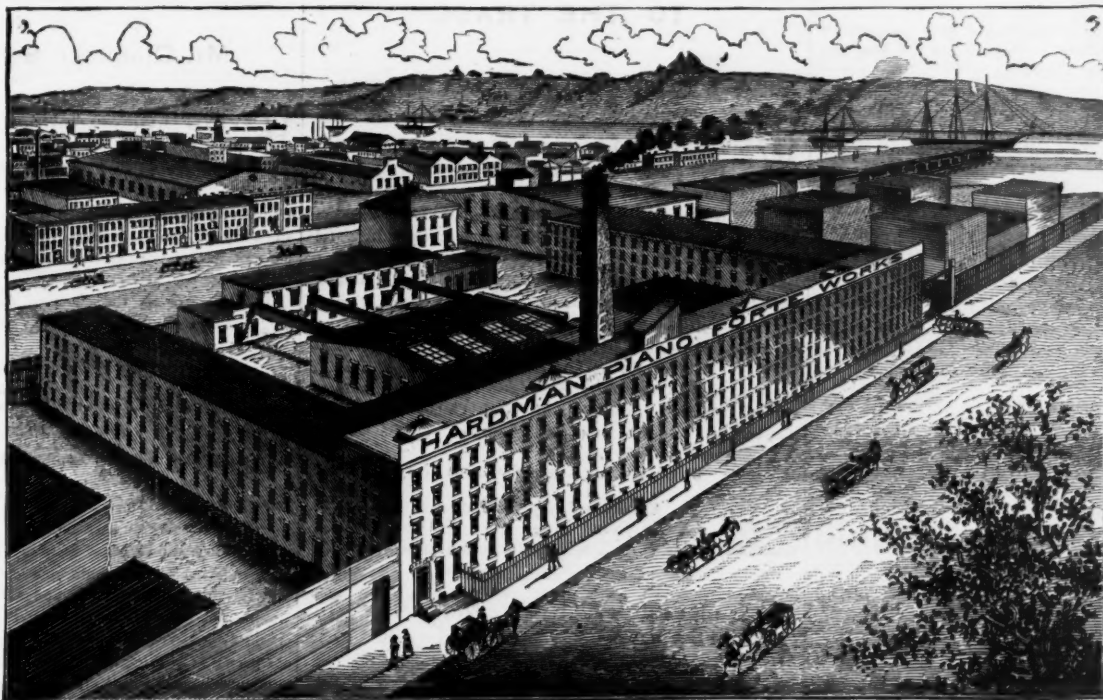
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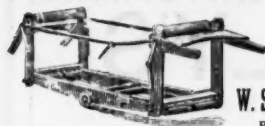
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COMBINATION PIANO MOVER.



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**KAZOO**

"Best article to sell we ever saw or handled. Sold over \$200 worth of Kazoos to-day."—Dodd & Bealer, Scranton, Pa. "Best selling novelty ever offered. Universally popular with old and young."—J. C. Haynes & Co., Boston. "The great of Kazoos to hand, and all sold inside of six hours."—Berry, Beck & Gough, Lancaster, Co. "Send at once 50 gross Kazoos. Have but 4 gross left of 50 gross bought three weeks ago."—Strong, Woodbury & Co., Rochester, N.Y. "Sold over 40 gross Kazoos in ten weeks."—J. L. Hughes, Rochester, N.Y. The Kazoo is not a toy, but a genuine musical instrument, that all young or old can play at a moment's notice. Plays any tune, imitates any bird or animal, Bagpipes and Punch and Judy, minstrel and specialty artists, Quartettes, Choruses, Dancing and Campaign Clubs adopt it at sight. Price, 10c.; by mail, 11c. Kazoo with Whip, Cane, Fan or Trumpet attachment, 15c.; by mail, 16c. Liberal discounts to agents. Geo. D. Serrin, 52 State St., Rochester, N.Y. Pianos, Organs, Music. Mention this paper.

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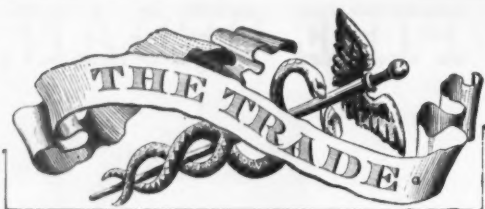
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## E. P. CARPENTER ORGAN CO.

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**FACTORY, BRATTLEBORO, VT. | ORGAN ACTIONS.**



—Mr. De Volney Everett is no longer connected with Guild, Church & Co.

—Guild, Church & Co.'s new catalogue will be ready about September 15.

—Mr. Emil Gabler was in Boston last week; so were Mr. Karl Fink and Mr. Otto Wessell.

—O. H. Kimball, of the Emerson Piano Company, Boston, was in Chicago and New York last week.

—W. A. Kimberley, one of D. H. Baldwin & Co.'s Cincinnati salesmen, has secured a position with Lindeman Brothers, of that city.

—Carl Hoffman, of Leavenworth, Kan., was in Boston last week, and received the kindest attention from his friends in the trade. He is here this week.

—The neat sum of \$894.20 for custom-house duties on French and German imported musical instruments was paid by Dyer & Howard, of St. Paul last week.

—The large size "Haines" upright has been the greatest card that the Haines & Whitney Company, of Chicago, has played. The instrument itself is a trump.

—C. J. Whitney, of Detroit, will manage the actress Rose Eytinge as a "star" the coming season. Mr. Whitney controls a number of theatres outside his theatre in Detroit and the one in Chicago.

—W. W. Kimball, of Chicago, is around in the Eastern piano factories. When Kimball comes around this way during this season of the year it means a good fall trade for some piano manufacturers.

—The prospects of a large fall trade with the New England Organ Company are of the most flattering kind. Never has the business of this firm been in better condition. The large double-bank organs of the company enjoy an enviable reputation in the musical world.

—We found the Chickering factory in Boston running full time and with a large complement of workmen; and, indeed, judging from the orders that have been received by the firm during the past week, the factory will be kept in that condition for the balance of the year.

—A. G. Clemmer, of Philadelphia, has left the firm bearing his name, and is now salesman with C. J. Heppie, Philadelphia. Mr. De Long, proprietor of the business of A. G. Clemmer & Co., will in all probability change the name of the firm. Mr. Myers has succeeded Mr. Clemmer as salesman with the old firm.

—Mr. C. A. Simmons, of Wilkesbarre, Pa., swears by the York cottage organs. He says his motto is to buy from the manufacturer who gives him the most organs for the money. He believes the Weaver Organ and Piano Company do this to a pre-eminent degree. He has just returned from a sojourn of two weeks in New Jersey, where he had been rusticated on his farm,

and now sends in his order for forty organs to begin his fall trade. Mr. Simmons sells several hundred organs per year, and is one of the most successful dealers in the State of Pennsylvania.

—H. J. Demarest is no longer traveling for the Smith American Organ Company, Boston. The company has definitely decided to dispense with his services.

—A Chicago paper says: "A number of pianos of leading manufacturers was recently placed on trial at the residence of Mrs. Dr. Chaffee, No. 2714 Wabash avenue, Chicago, and after a long and critical test Dr. Chaffee decided on the upright case style No. 8, Sohmer piano. Quite a compliment for the 'Sohmer.'"

—Dyer & Howard, of St. Paul and Minneapolis, began business in 1870, commencing with a stock of three organs and one second-hand piano. From a small beginning, the firm has become one of the great music houses of the country, recognized both East and West for its enterprise and widespread influence. They have the finest warerooms in each of the twin cities of St. Paul and Minneapolis, and the aggregate yearly sales of the two establishments of Dyer & Howard are equaled by but few other houses in the entire country. They are among the largest importers in St. Paul, and beside controlling the leading agencies, such as the Steinway, Chickering and Haines pianos and Mason & Hamlin organs, they stand alone in the Northwest as the leading jobbers of imported musical goods and band instruments, which branch of their trade extends from Lake Michigan to the Pacific coast.

## TO THE TRADE.

HIGHLY IMPORTANT. READY FOR DELIVERY.

WE have secured the agency for America of the "International Directory of the Music Trade," published in Leipsic, Germany, by Paul de Wit. This book is of great value to the trade, as it contains a complete list of all the manufacturers and dealers in all branches of the music trades in the following foreign countries: Germany, Austro-Hungary, Switzerland, Denmark, Norway and Sweden, Roumania, Turkey, Russia, Great Britain, Italy, Holland, Belgium, Luxemburg, France, Spain, Portugal, Greece, West Indies, Central and South America, Australia, Africa and Asia. It also contains other valuable matter, as, for instance, the technical terms in English, French and German, used in the construction and application of all kinds of musical instruments. Price, \$5. Postpaid. Orders now received. The book will be delivered at once. Address

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American Agents. 25 East Fourteenth street, New York.

## Reynolds' Piano Mover.

THE attention of the trade is hereby called to an advertisement in this issue of Reynolds' improved combination piano mover, patented and controlled by W. S. Reynolds, Rochelle, Ill. By means of mover both square and upright pianos can quickly and readily be moved with less force than is ordinarily employed, thus saving not only time but money.

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GEORGE W. CARTER.—"I consider Mr. Fox, of the Chicago *Indicator*, one of the squarest and most honorable men I have ever had the pleasure of knowing. He writes to me that he will be East about September 1, and I hope when he comes he will find business satisfactory to himself. He deserves success, because he is a genial, honest, whole-souled fellow. What am I going to do? Just you wait a little and you will see. My address here in Boston, for the next week or so, is care of Vose & Sons, where I can be found until three P. M. every day. I am not prepared to say at this moment what I will do, but I will see you again in a week or two and will be glad to inform you."

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PHILADELPHIA, August 18, 1884.

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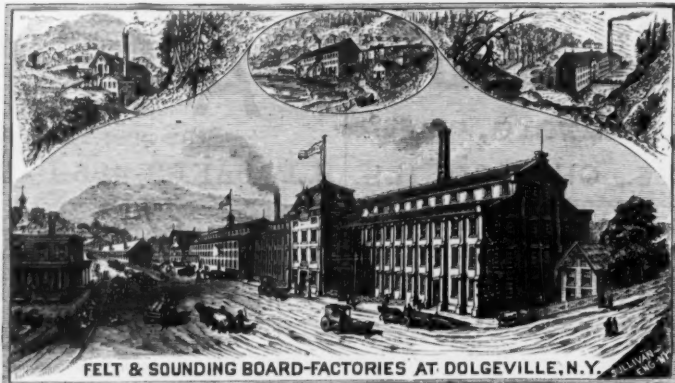
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